

KOREAN CINEMA

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WINTER
EDITION

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Korean Film Council

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KoBiz NEWS

Squid Game Picks Up 3 Golden Globe Nominations



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The sensational hit *Squid Game* continues to blaze a trail on the North America awards circuit. The Netflix show from director Hwang Donghyuk has been nominated for three awards at the upcoming 79th edition of the Golden Globe Awards.

The show was one of the five nominees in the Best TV Series – Drama category, while Lee Jungjae was nominated for Best Actor in a TV Series - Drama, and Oh Youngsoo picked up a nomination for Best Supporting Actor in a TV Series - Drama.

These nominations are the latest triumph for the hit show, following its win in the Breakthrough Series – Long Form category at the Gotham Awards, a Special Award from the AFI Awards and three nominations at the upcoming Critics' Choice Television Awards.



Lee Jungjae and Oh Youngsoo Recognized by One of Hollywood's Oldest Awards Events

The first drama series from Director Hwang, who is known for *Silenced* (2011), *Miss Granny* (2014) and *The Fortress* (2017), *Squid Game* was released around the Chuseok holidays in Korea in September. The show quickly vaulted to the top of the international Netflix rankings, becoming the first Korean series to top the global charts.

The show's popularity grew and grew, ultimately turning it into the most successful launch in the streaming service's history, with 142 million subscribers logging in to watch the show during its first four weeks. The record obliterated the previous Netflix series debut record (*Bridgerton* - 82 million).

Based on Hwang's original script, which he had been trying to bring to screens for over a decade, the nine-episode show stars Lee Jungjae as one of 456 cash-strapped characters who unwittingly become participants in a deadly series of playground games. The last player stands to win a pot worth KRW 45.6 billion (USD 38.5 million).

A star in Korea for over two decades, Lee is known for *City of the Rising Sun* (1999), *The Housemaid* (2010) and *New World* (2013), among many other works. Veteran stage actor Oh's most famous screen appearance prior to *Squid Game* was as the elderly monk in the award-winning *Spring, Summer, Fall, Winter and Spring* (2003) **by Pierce Conran**

KoBiz NEWS

Oh! My Gran, the First Korean Film Released Officially in China in 6 Years



Oh! My Gran (2020) was officially released in China for the first time in six years as a Korean film. According to Dengta, a film statistics platform under Alibaba Pictures, *Oh! My Gran* has recorded a cumulative 1.5 million viewers as of the 7th since it began screening on December 3. The viewers who watched the movie continued to receive favorable reviews such as "It is an impressive work" and "It is a work where laughter and tears coexist."

The movie is about *Oh! My Gran*, an Alzheimer's patient, who witnessed a hit-and-run accident her granddaughter got into. She takes action to catch the culprit with her son, and Actor Na Moonhee, who plays the grandma, the main character, is known to be popular on Chinese television for her TV series *My Lovely Samsoon* and *High Kick!*

According to Chinese Internet media Sina Network, an official from Dengta said, "Korean Film Council has led the promotion of the Korean film industry by creating commercial films based on realistic subject matters as well as art films." Also quoting the official, it said, "In recent years, a large number of Korean film remakes have been released in the Chinese film market and have performed well. It's because the Korean scenarios were great, and it is also related to the Korean market's appreciation of the scenario capabilities."

Meanwhile, Zhong Xin, a professor of the School of Journalism and Communication at Renmin University of China, also analyzed through Sina Network, "The East Asian cultural colors contained in the movie aroused empathy among the Chinese." He also stressed, "It is very meaningful that the two countries are promoting public diplomacy in cultural fields, including movies, to mark the 30th anniversary of diplomatic relations between China and Korea."

China restricts the number of foreign films screened in its theaters every year. Even before China potentially excluded Korean films from the theaters, only 2-3 Korean films had been released at the theaters each year in China. It is too early to be optimistic that Korean films will be freely released in Chinese theaters with the release of *Oh! My Gran*, but we hope that this can open the way for the blocked exchanges of Korean and Chinese films. **by Pierce Conran**

KoBiz NEWS

Hwang Jungmin and Jeon Doyeon to Reunite in Film KILL BOKSOON



Jeon Doyeon & Hwang Jungmin

Hwang Jungmin and Jeon Doyeon are set to reunite on screen after 17 years in the upcoming Netflix original film *KILL Boksoon* (literal title). *The Merciless* (2017) director Byun Sunghyun will helm the feature, which will also star Sul Kyunggu, Koo Kyohwan and ESom. The film will tell the story of a female killer and is set to go into production at the end of the year.

One of Korea's all-time greatest box office stars, Hwang Jungmin is known for hits such as *Ode to My Father* (2014), *Veteran* (2015), *THE WAILING* (2016) and last summer's *DELIVER US FROM EVIL* (2020). *KILL Boksoon* will be Hwang's second partnership with Netflix following the big-budget Yoon Jongbin series *Suriname*, which is currently in production. Hwang was most recently on screens this past summer in the action-thriller *Hostage: Missing Celebrity*, in which he played himself. He will be back early next year in the hostage drama *The Point Men* alongside Hyun Bin.

Sul Kyunggu, Koo Kyohwan and ESom to Co-Star in Latest from Director Byun Sunghyun

A leading actor since the late 1990s, Jeon Doyeon has led classic films such as *Happy End* (1999), *Untold Scandal* (2003) and *The Housemaid* (2010). She became the first and to date only Korean thespian to win an award at the Cannes Film Festival, where she won the Best Actress Award in 2007 for her part in Lee Changdong's *Secret Sunshine*. She appeared in the Hur Jinho series *Lost* this year and will next be on screens during the Lunar New Year in the disaster film *Emergency Declaration*, which premiered at Cannes during the summer.

Hwang and Jeon last appeared together in the 2005 melodrama hit *You Are My Sunshine* (2005). Meanwhile, Jeon has also appeared on screen with Sul Kyunggu before, in *I Wish I Had a Wife* (2001) and *Birthday* (2019). ESom is known for *Microhabitat* (2018) and the TV show *Taxi Driver*, while Koo Kyohwan has been gaining recognition after appearing in *Peninsula* (2020) and this year's Netflix show *D.P.*.

Director Byun's third film *The Merciless*, which also starred Sul, was invited to Cannes in 2017. His latest work, the election drama *Kingmaker*, once again featuring Sul Kyunggu. **by Pierce Conran**

Academy Award Winner Youn Yuhjung Gearing Up for Busy 2022



After an eventful year, the Academy Award-winning Youn Yuhjung is set to have another big year in 2022, with several major projects already lined up.

Acclaimed to Return in Global Apple TV+ Series and New Film from JK Films

Youn will next be seen in the global Apple TV+ series *Pachinko*, an adaptation of the best-selling novel by Lee Minjin, which is currently in post-production. She has also been cast in *Dog Days*, a new drama from hit producer JK Youn, in which she will appear with Yoo Haejin and Daniel Henney. She has also been approached to appear in the upcoming Korean drama *A Tree Dies Standing on Its Feet* alongside Son Yejin and Kang Haneul.

The veteran actor made her debut in Kim Kiyoung's *Woman of Fire* in 1971 and has remained active since then. Some of her most notable credits include her many collaborations with director Im Sangsoo, such as *A Good Lawyer's Wife* (2003) and *The Housemaid* (2010), as well as *The Bacchus Lady* (2016) and several Hong Sangsoo films, such as *Right Now, Wrong Then* (2015).

Last year, Youn made her Hollywood debut in the Korean-American immigration drama *Minari* (2021), for which she earned many major prizes, including the Best Supporting Actress Award at the Academy Awards, making her the first Korean performer to earn an acting Oscar. **by Pierce Conran**

KOREAN CINEMA TODAY

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Escape from Mogadishu

KOFIC NEWS

Escape from Mogadishu, Heading for the Oscars

Director Ryoo Seungwan's *Escape from Mogadishu* is the main character that will create the 'Korea Syndrome' for the third consecutive year at the Oscars. **KOFIC (Korean Film Council)** selected *Escape from Mogadishu* as the representative film in 2021 Korea and the country's entry for the best international feature film category of the 94th Academy Awards. The judges of Korean film entries said, "It is an impressive work with high-quality action and suspense based on the true story of the Somali civil war in the 1990s. On top of that, the story created by conflicts and solidarities between the two Koreas is delicately depicted in exquisite harmony, and the film has already been well-received not only in Korea but also abroad. Based on the facts, we selected *Escape from Mogadishu* as the country's entry for the Academy Awards."

With more interest from all over the world in Korean films and content than ever before, expectations are high on whether another representative Korean film will be the main character of the Oscars again. Especially, the best international feature film category at the Academy Awards accepts only one film per country representing each country. KOFIC finally selected *Escape from Mogadishu* out of 6 representative films this year through screening by a panel of movie experts.

Director Ryoo Seungwan's *Escape from Mogadishu* boldly threw its hat into the Korean theater district, which had endured its worst season due to the Pandemic, attracting 3.58 million audiences to the theater, recording the largest number of moviegoers among Korean films in 2021. With the urgent action and heart-warming stories, the film was reborn based on the true story of the people escaping from Mogadishu during the 1991 civil war in Somalia. The actors representing Korean cinema by generation starred in, such as Kim Yunseok, Zo Insung, Huh Joonho, and Koo Kyohwan.

The panel of judges for Korean film entries noted that *Escape from Mogadishu* is already well-received overseas. Also, *Escape from Mogadishu* was recognized as a film with both completeness and box office success, recording a Rotten Tomatoes Critic Score of 100% and Audience Score of 96%. In addition, despite the Pandemic, it was a theater release, not an OTT release, achieving sales to 75 countries in advance. It is also sweeping the awards for the best picture, the best director, and the best actor at the leading awards ceremonies in Korea in 2021.



Bong Joonho's *PARASITE* swept four medals, creating the 'Korean Wave' at the Academy Awards in 2020

In 2020, Bong Joonho's *PARASITE* swept four medals, including the best international film and the best film, as the first Korean film and the first Asian film, creating the 'Korean Wave' at the Academy Awards. Also, in 2021, Actor Youn Yuhjung won the Best Supporting Actress at the Oscars for the first time in Korean cinema history. Now, expectations are growing on what other achievements *Escape from Mogadishu* will show at the 94th Academy Awards in March 2022.

The Academy of Motion Picture Arts and Sciences (AMPAS), which organizes the Academy Awards, will announce its shortlists, the preliminary candidates for the Oscars, in December. The Oscar shortlists are the preliminary candidate lists nominating two of candidates before the Academy announces its official candidates. If *Escape from Mogadishu* is included in the shortlists, it will cause a sensation of Korean movies for the third consecutive year. The judges also expressed their expectations, saying, "We expect *Escape from Mogadishu* to evoke the potential of Korean films in the world once again, and we cheer for good results at the Academy Awards."

KOFIC will cooperate with distributor Lotte Entertainment to support local and online campaigns in the U.S. so that the Korean entry *Escape from Mogadishu* can do well in the 2022 'Oscar Race'. In the case of *PARASITE*, which won 4 awards at the Oscar, KOFIC also performed various support activities and the film achieved good results. The 94th Academy Awards will be held on March 27, 2022, at Dolby Theater in Hollywood, USA.

by Kim Subin

KOFIC NEWS

KAFA' *The Apartment with Two Women*, Officially Invited to the Berlin



The film *The Apartment with Two Women* has been officially invited to the 72nd Berlin International Film Festival, which will be held in February 2022. The film is a graduation work from **Korean Academy of Film Arts (KAFA)**, and it is the first time in six years that a film produced by KAFA will go to the Berlin Film Festival since Director Lee Jaeyong's *The Bacchus Lady* in 2016. Also, *The Apartment with Two Women* was supported by Korean Film Council's entry.

On December 16, Finecut Co., Ltd., a film overseas sales company, announced, "Director Kim Sein's *The Apartment with Two Women*, a graduation work from the 14th feature program of KAFA, was officially invited to the Panorama program at the 72nd Berlin International Film Festival." The Berlin International Film Festival that began in 1951 is one of the world's top three film festivals, and the Panorama program is a non-competitive section. It invites and screens various popular films with outstanding quality from around the world. The 72nd Berlin International Film Festival is scheduled to be held in Berlin, Germany, from February 10 to 20, 2022.

The Apartment with Two Women, produced in the feature film program at KAFA, deals with the question of 'What is family?' through conflicts between a mother and a daughter. The film enjoyed the joy of winning five awards at the 26th Busan International Film Festival, which ended on October 15, winning the New Currents Award, the KB New Currents Audience Award, the NETPEC Award, the Watcha Award, and Actor Im Jeeho, the main character of the film, won the Actress of the Year Award.

Director Kim Sein, who succeeded in advancing to the Berlin International Film Festival this time, graduated from KAFA last year as the 14th class of the feature film program. Regarding the entry into the film festival, Director Kim said, "KAFA created a stable environment where I could focus only on the film from the scenario writing process to the second half work. I'm so thrilled to share the good news with the actors, the staff, and KAFA." Joh Keunshik, president of KAFA, said, "This entry into the film festival proved to the world that KAFA is an educational institution that produces high-quality films through practical classes and training. We will try our best to make KAFA the cradle of Korean films that will be internationally recognized beyond Korea."

Since 2007, KAFA has been running a 'feature film course, where research students produce and release feature films themselves, and in addition to *The Apartment with Two Women*, *Blak Night* (Director Yoon Sunghyun, 3rd feature course), *Alice in Earnestland* (Director Ahn Goojin, 7th feature course), and *Socialphobia* (Director Hong Seonjae, 7th feature course), *Baseball Girl* (Director Choi Yuntae, 12th feature course), and *Aloners* (Director Hong Sungeun, 13th feature course), etc. were invited to many film festivals home and abroad and won awards. by Kim Jihyun

KOFIC NEWS

Launching ONLINE BIZ MATCHING PLATFORM, an Easy & Convenient Solution



Due to the Pandemic, the global film industry has faced a major improvement in its systems. Major film markets are striving to overcome the COVID-19 Pandemic crisis through contactless and online platforms beyond time and space constraints. With the massive transition of online platforms in major markets, Korean film sales companies are also focusing on contactless and online platform sales.

Providing One-Stop Meeting Solution with Korean Film Sales Companies

While the 'online & contactless sales platforms' have become important, Korean Film Council (KOFIC, Chairperson Kim Youngjin) has established an ONLINE BIZ MATCHING PLATFORM to support contactless sales of Korean films. The ONLINE BIZ MATCHING PLATFORM for overseas expansion of Korean films, which was built and opened on the KOBIZ site on September 16 (Thursday), is expected to provide a 'one-stop solution' to global buyers looking for new Korean films.

Under the circumstance that film markets have become online and the overall sales business has turned contactless, having a regular biz matching platform is an essential solution not only for Korean film sales companies but also for global buyers. KOFIC's ONLINE BIZ MATCHING PLATFORM introduces the latest Korean movie lineup to overseas buyers the fastest and is designed to lead to online meetings and counseling. First of all, 'KOFIC SUPPORTS' provides information, contact points, and introduction of the latest lineup of Korean film sales companies, as well as a list of directors and actors of the latest Korean films at a glance.

This year, the online biz matching platform will be run only for the Korean film sales companies that applied for the KOFIC participation activities in overseas film markets, but from 2022, it will receive regular applications from general companies to accelerate support for a wide range of Korean film sales. You can find the ONLINE BIZ MATCHING PLATFORM on the English website of the Korean Film Biz Zone (KoBiz, www.koreanfilm.or.kr).

Also, KOFIC began pilot operation services of the VOD Korea Box-Office Information System (VKOBIS) on December 1, 2021. VKOBIS is a system that electronically aggregates and provides statistical information on the digital online film markets.

Amid the overall slump in the film industry due to COVID-19, interest in the online market for movies is soaring rapidly as watching movies increases through online platforms such as IPTV, etc. In this situation, VKOBIS aims to provide new indicators of online movie box office hits for the growth of the online film industry, secure reliable data, and provide information that meets industrial demands, such as predicting the box office hits of movies. The pilot operation period will run from December 1, 2021, to the first quarter of 2022, and will begin normal operation in the second quarter. The site is available at www.vkobis.or.kr now. by Park Hyejin



Korean Cinema, Firing a Flare of Revival

In the second half of 2021, the Korean theater district was still in the shadow of the COVID-19 Pandemic, but we could see some signs of revival compared to the first half of the year and the previous year. Especially from November, when the vaccination rate exceeded 70% of the population, the government changed its COVID-19 quarantine system to a 'Back-to-Normal' in phases, boosting the theater district. In time, the KOFIC held the 'Korean Cinema, Our Old Friend' Campaign, including 'All-day discount events,' and played a major role in revitalizing the theater to promote the influx of audiences into the theater from November 1.



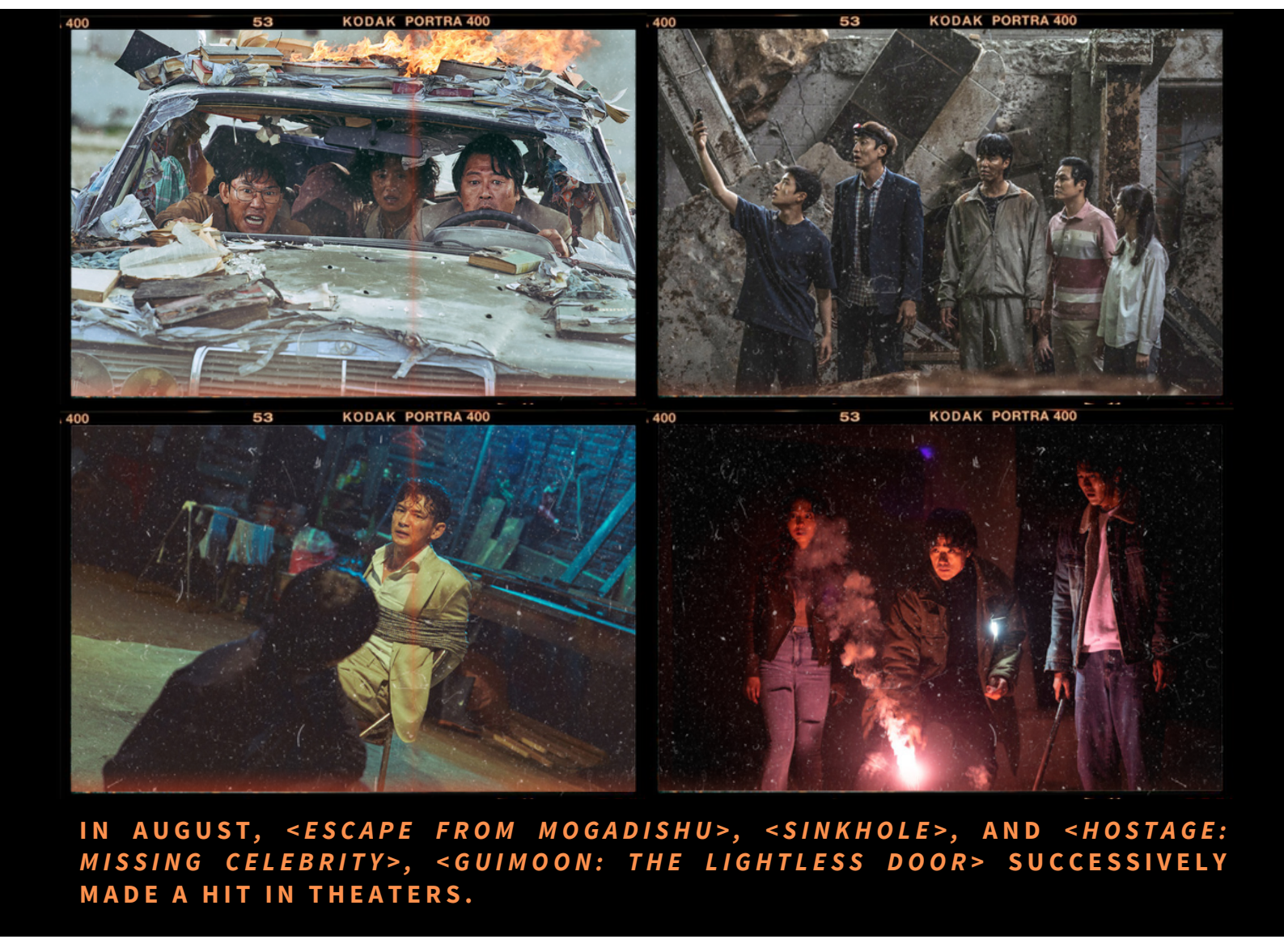
'Vaccination pass theater' system, which allows only customers who have passed the vaccination 14 days to enter

THE ADVANCEMENT OF KOREAN FILMS IN SUMMER THEATERS AND THE COVER PLAY OF HOLLYWOOD BLOCKBUSTERS

In the second half of 2021, box office scores can be divided into the advancement of Korean films in summer theaters and the cover play of Hollywood blockbusters, which had been delayed due to the Pandemic. Among the releases of Korean theaters in the second half of the year, a total of 10 films had more than 1 million viewers, doubling the number of the 5 films released in the first half of the year with more than 1 million viewers. Among them, Director Ryoo Seungwan's *Escape from Mogadishu* (3,613,679 viewers), followed by *Eternals* (3,046,961 viewers), which was highly anticipated by Korean audiences with the appearance of Actor Don Lee.

Among the top 10 films in the second half of the year, the proportion of Korean films to overseas films was 4 to 6. If we look at it by month, in the summer of August, the strength of Korean films stood out, led by *Escape from Mogadishu*. In September, during the Chuseok holiday, the theater district saw its sales increase by 100% (26.2 billion won) year-on-year due to a counter operation between Marvel's *Shang-Chi and the Legend of the Ten Rings* and the Korean films *On the Line* and *Miracle*.

In October, which enjoyed holiday specials, Hollywood blockbusters such as *Venom: Let There Be Carnage*, *007 No Time To Die*, and *DUNE*, which postponed their release due to the Pandemic, were released one after another. As a result, the sales of Korean films in October reached the lowest level in October since 2004. In November, Marvel's *Eternals* and the Korean films *Perhaps Love*, *Spiritwalker*, and *Nothing Serious* faced off. In December, *Spider-Man: No Way Home*, Marvel's representative 'box office hero,' is expected to dominate the theater district. Especially, by joining *The King's Man* and *The Matrix Resurrections* in December, it is forecast that those 3 Hollywood blockbusters will race together.



IN AUGUST, <ESCAPE FROM MOGADISHU>, <SINKHOLE>, AND <HOSTAGE: MISSING CELEBRITY>, <GUIMOON: THE LIGHTLESS DOOR> SUCCESSFULLY MADE A HIT IN THEATERS.

IN AUGUST, FOUR KOREAN FILMS RANKED FROM FIRST TO FOURTH IN THE BOX OFFICE, AND THE MARKET SHARE OF KOREAN FILMS SURPASSED 80%

In a nutshell, the advancement of Korean movies stood out. In August, *Escape from Mogadishu*, *SINKHOLE*, and *Hostage: Missing Celebrity* successively made a hit in theaters. Especially in the last week of August, *GUIMOON: The Lightless Door* joined the three films, making four Korean films ranked from first to fourth in the box office, and the market share of Korean films surpassed 80%. It was slightly less than 8.83 million viewers (77.2 billion won in sales) compared to the same month last year (920,000 viewers & 800 million won decreased). However, considering the 4th Level of social distancing in the Seoul metropolitan area due to the resurgence of COVID-19 in August, the audience's response in the theaters can be seen as a significant achievement. And Korean films were loved so much in August. Notably, it's the first month when the number of Korean film viewers surpassed that of foreign films this year.

Such success in Korean films was not an easy achievement in the summer vacation season. To create a virtuous cycle of the film industry, the Korean film industry and the multiplex theaters tried hard to release two Korean tentpole movies. The theaters decided to support 50% of the total production cost of *Escape from Mogadishu* and *SINKHOLE*. By signing a contract that the distributor could be paid first until 50% of the total production cost was achieved, it led to the release of the two films, whose production costs are more than 25 billion won and 14 billion won, respectively. Without such an agreement, it would not have been possible for Korean tentpole movies to make the summer appearance amid the horrors of COVID-19.



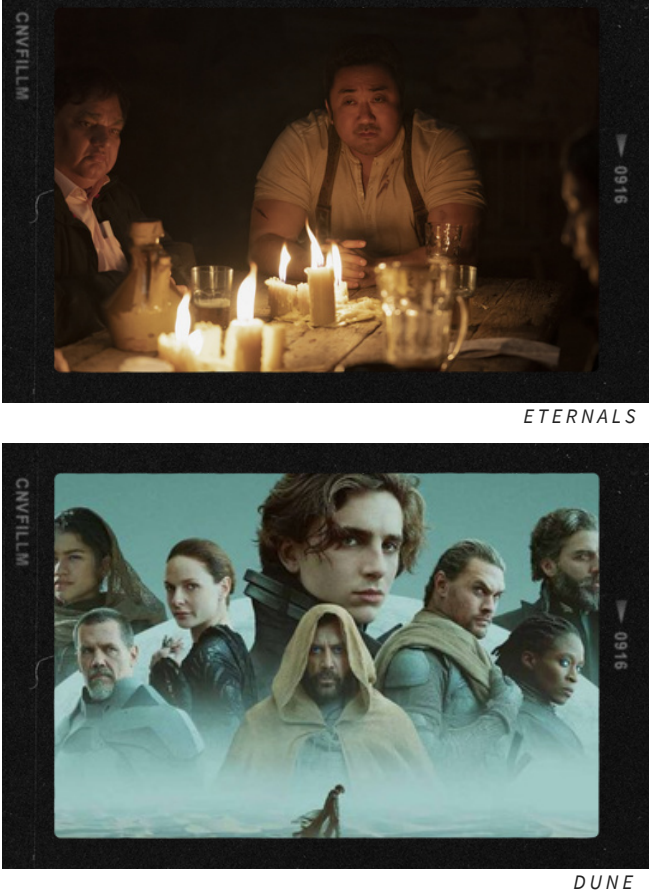
<VENOM: LET THERE BE CARNAGE>, <SHANG-CHI AND THE LEGEND OF THE TEN RINGS>, <DUNE>, <AND 007 NO TIME TO DIE> RECORDED RATHER DISAPPOINTING RESULTS WITHOUT STRONG KOREAN MOVIE COMPETITORS.

HOLLYWOOD BLOCKBUSTERS, WEAKER COMPARED TO THEIR REPUTATIONS

In the second half of 2021, the Hollywood blockbusters, which had not been able to confirm the release dates due to the Pandemic, landed with with 1 or 2 week's interval. Starting with *Shang-Chi and the Legend of the Ten Rings* on September 1, overseas film sales and the number of moviegoers increased significantly compared to the same month last year with the release of *Venom: Let There Be Carnage* and *DUNE* in October and *Eternals* in November. In the meantime, the hiatus of Korean movies continued. Until the release of the Korean film *Perhaps Love* on November 17, none of the Korean films had more than 500 theaters for their release.

However, compared to the theater situation and their reputations, the box office hit of Hollywood blockbusters in the second half of the year is somewhat disappointing. Except for *Eternals*, which will be a new start for Marvel's 4th generation superhero narrative, the rest of them had less than 3 million viewers. *Venom: Let There Be Carnage* (2,123,290 viewers), *Shang-Chi and the Legend of the Ten Rings* (1,740,871 viewers), *DUNE* (1,543,538 viewers), and *007 No Time To Die* (1,229,965 viewers) recorded rather disappointing results without strong Korean movie competitors.

Among them, *DUNE* is noticeable. Released on October 20, *DUNE* has remained in the top 5 in ticket sales for 50 days after its release (based on December 10), continuing its long-term box office record. It is a masterpiece directed by Denis Villeneuve and starring famous actors such as Timothée Chalamet, but the recognition of Korean audiences was lower than that of Marvel's superhero movies. However, as the audience response spread, "It must be seen in theaters, especially IMAX," the ticket sales rate of the movie has begun to soar. Especially, it is noteworthy that *DUNE* has resumed IMAX screenings, beating *Eternals*. It reminds us again that the driving force behind the audience visiting the theater is eventually a movie optimized for the environment of the theater.



ETERNALS
DUNE



IN DECEMBER 2021, HOLLYWOOD BLOCKBUSTER SEQUELS SUCH AS <SPIDER-MAN: NO WAY HOME> AND <THE MATRIX RESURRECTIONS> WILL BE RELEASED ONE AFTER ANOTHER.

SPIDER MAN, WILL THE SUPERHERO BE ABLE TO REVIVE THE KOREAN THEATER DISTRICT FROZEN BY THE COVID-19 PANDEMIC?

The movie that will shoot the 'flame of resurrection' in the Korean theater district in 2021 is highly likely to be *Spider-Man: No Way Home*, released on December 15. The movie, which recorded 80% of its ticket sales rate even two weeks before its release, is expected to be a box office hit with a maximum ticket sales rate of 94.6%. Some critics say, "Isn't it going to be the 'only one' movie beyond the screen monopoly?," but the Korean film industry is paying keen attention to the size of the final audience in that it is the last 'tentpole' that will raise the stagnant theater district.

Spider-Man: No Way Home, which boasted an overwhelming power with 800,000 reservation tickets the day before its release, topped the box office with 635,104 viewers a day after its release. It recorded over 200,000 more viewers than *Fast & Furious 9 THE FAST SAGA* (Opening day 400,372 viewers), the best opening score record in Korean theaters since the Pandemic. It also surpassed the record of opening scores for *Spider-Man: Homecoming* (2017, 545,302 viewers), which was released before the Pandemic. On December 22nd, a new revival of the *Matrix* series, *The Matrix Resurrections*, is also set to be released.

by Jeon Jonghyuk, Shin Minju

Director Hwang Donghyuk

The Most Genuine Korean Storyteller Who Achieved a Global Mega Hit



“I feel like I've become a member of BTS and Joanne K. Rowling, who wrote the *Harry Potter* series.”

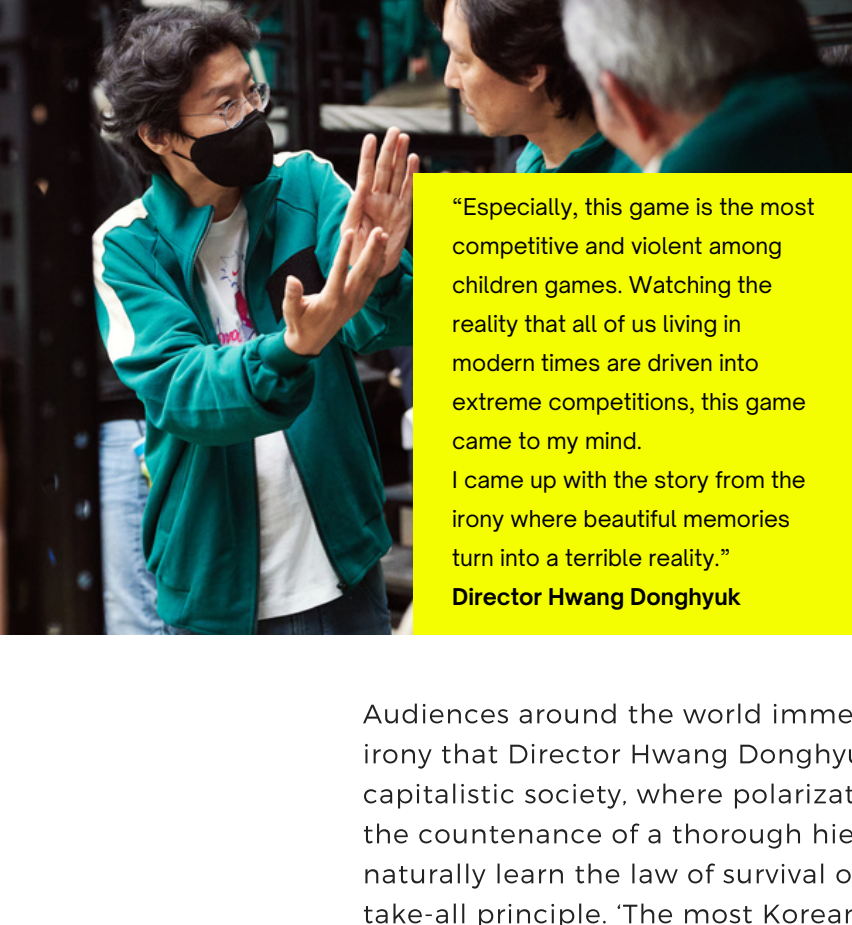
Director Hwang Donghyuk's expression is not an exaggeration at all. If we pick out the only one creation that hit the world in 2021, it is definitely Hwang Donghyuk's *Squid Game*. Netflix Original Series *Squid Game*, which opened globally on September 17, 2021, topped Netflix's Global TV Show section a week after its release, and the record lasted for 46 days. It also has recorded the longest series to win the throne of 'Global No. 1' since Netflix, the global OTT, produced its original content. The number of viewing households worldwide has surpassed 140 million.

“We made *Squid Game* hoping that it would be loved in the global market because we presented it to the audiences around the world, but we did not expect the world to show full response to it this much. I was surprised when I heard the results. It is also true that I was dumbfounded for a while when I heard the overseas reactions.” Like Director Hwang Donghyuk's feelings, the enthusiasm for *Squid Game* burned up hotter abroad. As soon as the series was released, IMDb's audience score was high in the eight-point range, and Rotten Tomato's freshness index exceeded 94%. Complimentary reviews from overseas media poured out at the same time, too.



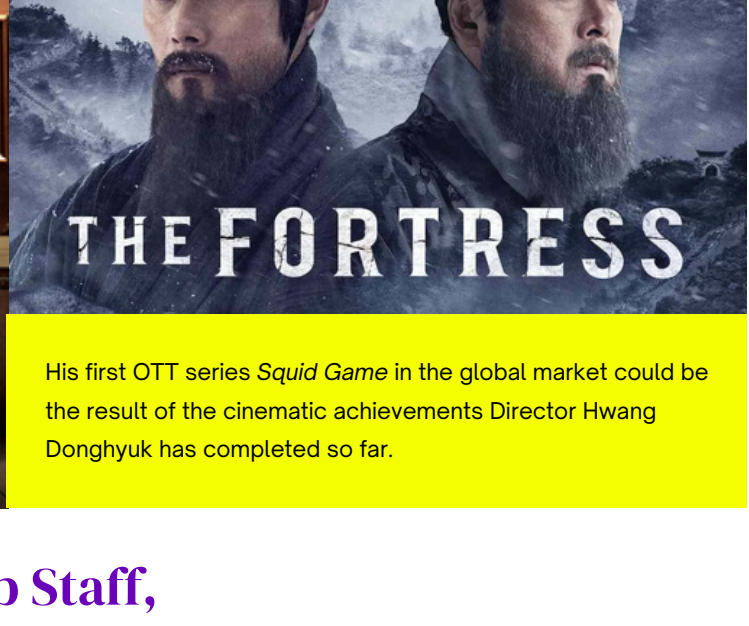
Forbes extolled, “It is one of the most bizarre and fascinating Netflix series, and the 6th episode, ‘*Kkanbu*’, is the best one in 2021. *Squid Game* is a powerful work full of outstanding acting, intense characters, and creative storytelling.” About the global mega-hit of *Squid Game*, CNN explained, “*Squid Game* is an example of the power of Korean creators following the Korean film *PARASITE*, which surprised the film industry of the world.” The New York Times also praised, “This work, which brought out the dark side of modern society in the game from the realm of childhood, is powerful enough to stimulate popular cultural fans around the world.” France's leading newspaper Le Monde also explained why *Squid Game* captivated the world, saying, “The creepy humor and the ingenious mise-en-scene suck us into a terrible fear.”

“*Squid Game* is a game that young children enjoyed in alleys in the 1970s and 1980s when Korea's economic growth was on track. Especially, this game is the most competitive and violent among children games. Watching the reality that all of us living in modern times are driven into extreme competitions, this game came to my mind. What if adults risk their lives to win a large sum of money by playing the simple and fun game they enjoyed with their buddies in childhood? I came up with the story of *Squid Game* from the irony where beautiful memories turn into a terrible reality.”



Audiences around the world immediately empathized with the irony that Director Hwang Donghyuk recalled. Modern capitalistic society, where polarization has become severe, has the countenance of a thorough hierarchical society, and people naturally learn the law of survival of the fittest and the winner-take-all principle. ‘The most Korean survival story’ Director Hwang conjured up has gained ‘universality’ that goes beyond language and nationality and empathizes with audiences around the world. While Director Bong Joonho's *PARASITE* showed us the reality by replacing the absurd world through two families living extreme lives, Director Hwang Donghyuk completes a more vivid and brutal fairy tale through 456 participants who participated in the Death Game with their own stories.

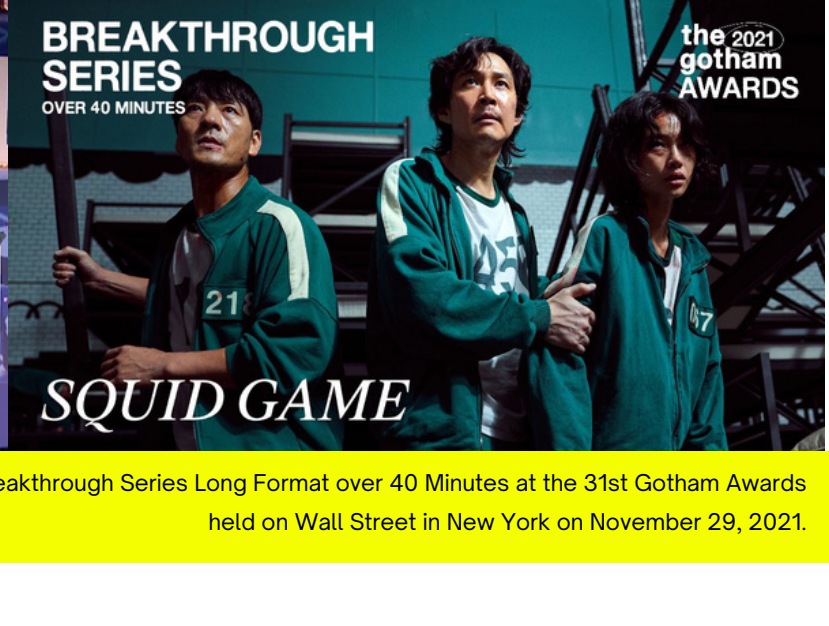
“Although the drama is based on Korean games, the global audiences who encounter *Squid Game* will remember that they also grew up playing similar games. Through the commonality, they can feel more intimate with the series, I think. In addition, ‘being survived’ is the goal of the participants who risk their lives for the prize money of 45.6 billion won. These are ordinary people commonly found in the news and around us. I wanted to convey that the people who participated in the survival game are not different from us and that they can be ourselves’ images.”



“Thanks to the Superb Staff, Various Experiments Were Possible”

Music that stimulates fairytale-like and high-quality visuals and senses is also a critical factor in the mega-hit of *Squid Game*. Chae Kyeongsun, the production designer who completed Director Hwang Donghyuk's film world including *Silenced*, *Miss Granny* and *The Fortress*, joined to express the characters' psychology with various colors and objects visually. Music that raises tension with its unique recorder melody is made by the music director, Jung Jaeil, who participated in *Okja* and *PARASITE*. Director Hwang Donghyuk attributed the success of *Squid Game* to the staff, saying, “Thanks to the superb staff members who have worked for great films, I was able to break the existing framework and conduct various experiments.”

Director Hwang Donghyuk, who made his debut with the film *My Father* in 2007, is a representative Korean director who has been recognized for both box office success and completeness with new genres and stories in each work. *Silenced* (2011), which translated the terrible true story of violence in Korean society into a movie, led to the enactment of related laws, and *Miss Granny* (2014), based on the comic and warm subject matter of ‘changing bodies,’ recorded 8.66 million viewers in Korea. In particular, *Miss Granny* was remade in 8 countries, including China, Vietnam, and Japan, making a global box office success. His first costume drama *The Fortress* (2017) was praised as an ‘enchantingly beautiful period drama’ not only in Korea but also in North America for its beautiful mise-en-scene and profound messages. His first OTT series *Squid Game* in the global market could be the result of the cinematic achievements Director Hwang Donghyuk has completed so far.



Squid Game won the best award in the Breakthrough Series Long Format over 40 Minutes at the 31st Gotham Awards held on Wall Street in New York on November 29, 2021.

Global Mega Hit Power Based on Cinematic Achievements

“I have dreamed of a work that can resonate with the world beyond Korea.” Director Hwang Donghyuk is witnessing his dream in reality now. *Squid Game* won the best award in the Breakthrough Series Long Format over 40 Minutes at the 31st Gotham Awards held on Wall Street in New York on November 29, 2021. The director said, “When I first wrote the scenario for *Squid Game* in 2009, no one seemed to like it. So, it took 12 years to show the work to the audience, but it only took less than 12 days to become the world's No. 1 show. It is a miracle.”

The Gotham Awards, a film award hosted by the Independent Filmmaker Project (IFP), is considered a barometer of the year-end awards ceremony in the United States. Attention is focused on whether *Squid Game*, the first Korean content that has already won the best award at the Gotham Awards, will also be honored with the Emmy Award and the Golden Globes.

Another curiosity drawing attention from all over the world is about the sequel to *Squid Game*. Director Hwang, who was quiet about the sequel, said, “I don't think the sequel is a matter of my choice now,” confessing that the audience would soon meet ‘Lee Jungjae with red hair.’ In the ending of *Squid Game*, the line Seong Gihun (Lee Jungjae) said is an important keyword that leads to the sequel. ‘I'm not chess piece. I'm a person. That's why I want to know who you people are. And how you can do these horrible things to people.’ What choice will Gihun make when he returns to the world of *Squid Game*? And what cruel and beautiful absurd world will Hwang Donghyuk show us once again? **by Kim Jihyun**



“I've received a lot of pressure, demands, and enthusiastic support for season 2. I really appreciate that. I'm planning a story of the sequel, but nothing is for sure at the moment. However, one thing I can promise is that Gihun(Lee Jungjae) will return, and he definitely has something to make a difference in the world.”

KOREAN CINEMA TODAY

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WELCOME 2022

BIG 5 ARE RETURNING

Yim
Soonrye

Kim
Younghwa

Ryoo
Seungwan

Choi
Donghoon

Han
Jaerim

DIRECTOR RYOO SEUNGWAN OF *ESCAPE FROM MOGADISHU*, RETURNING WITH A FEMALE THRILLER *SMUGGLE*

BIG 1

Director Ryoo Seungwan's 2021 film *Escape from Mogadishu* did not simply leave the big number with the title, 'the biggest box office hit Korean movie of the year.' His film once again confirmed to us the reason why we should watch Korean movies in theaters. It also reminded us of the catharsis only 'genre movies' can convey. If the answer to the question, "What kind of movie does Director Ryoo Seungwan enjoy most and make best?" is the film *Veteran*, which attracted 10 million viewers to the theater, *Escape from Mogadishu* is the film Director Ryoo Seungwan showed the way he wants to take. As much as the 'car escaping scene', which makes us awe, 'Ryoo Seungwan is the best!', some scenes leave long lingering impressions; the scene people from South Korea and North Korea sharing food at the dark table, or the scene showing the silent last greeting they send to each other after escaping from the land of death. The genre pleasure and universal consensus of the film are expected to shine more on the global stage. Especially, if *Escape from Mogadishu*, which was selected as a Korean entry for the best international feature category at the Academy Awards, is nominated, the possibility of 'Korean film syndrome for three consecutive years' is high enough. The Oscars especially love humanistic movies based on real stories, right?

Director Ryoo Seungwan, who recreated significant moments of modern and contemporary Korean history into movies, from *The Battleship Island* to *Escape from Mogadishu*, is returning with his new film *Smuggle* in 2022. Even before recovering from the fatigue of shooting in Africa, he started shooting again in June 2021. There are two reasons why this movie raises expectations. One is that this film is an authentic action thriller genre, a hometown to the director. The other is that it is his first 'Buddy Movie' of the two female protagonists in 20 years after *No Blood No Tears* (2002).



“

I have great fun at the filming site every day. Since most of the staff, who made *Escape from Mogadishu* together, are participating in *Smuggle*, the teamwork is fantastic.

As the title suggests, *Smuggle* contains the veiled enmity of two women who dominate the rough smuggling world and the desires of the people surrounding them. Actors Kim Hyesoo and Yum Jungah are playing the two main characters. In Korean cinema, it could be an adventure to make an action thriller where a female actor in her 50s plays the main character, but it is possible when Ryoo Seungwan directs it. On top of that, Zo Insung, who worked with Ryoo in *Escape from Mogadishu*, has joined early, and a young character actor, Park Jeongmin will also appear. "I have great fun at the filming site every day. Since most of the staff, who made *Escape from Mogadishu* together, are participating in *Smuggle*, the teamwork is fantastic. In this movie, I purely pursue cinematic fun." He plans to start his next work *Veteran 2* right after *Smuggle*. "We have so many ideas. The production company run by his wife, CEO Kang Hyejung has made many great films besides the movies I made. We also have an idea for a 'multi-universe,' which connects completely different movies. For example, why don't we connect *Veteran* starring Hwang Jungmin and *SVAHA: THE SIXTH FINGER* starring Lee Jungjae? We are currently planning a scenario and aim to shoot in the second half of 2022." Ryoo Seungwan's universe is expanding very happily.

DIRECTOR KIM YOUNGHWHA, OPENING THE SPACE AGE WITH *THE MOON*

BIG 2

After finishing the fantastic 'hell tour' with the *Along with the Gods* series, Director Kim Yonghwa will fly the moon in 2022. He already finished filming *The Moon* (working title) in October and started working on the postproduction. *The Moon* is a touching 'space blockbuster' depicting the people struggling to save a crew left alone in space. Doh Kyungsoo plays the role of a young crew fighting for survival in space, Sul Kyunggu plays the role of the space center chief on Earth struggling to return the young crew home safely, and Kim Heeae plays the head of NASA's space station, who holds the important key to the incident. Director Kim Yonghwa expressed expectations for his first SF movie, saying, "I was excited and thrilled as if I were filming my debut film."



“

I was excited and thrilled as if I were filming my debut film.

Director Kim Yonghwa's film is also evidence of the development of Korean VFX technology. Starting with *Mr. Go*, featuring the 3D character 'Gorilla,' which was completed with motion capture technology, the director created the 'movie series with 10 million viewers' with *Along with the Gods*, the first fantasy blockbuster in Korean cinema. Curiosity is growing over what kind of visual images Director Kim Yonghwa will show in Korea's first 'moon exploration movie.' Through *The Moon*, Director Kim will take his first step into the era of 'Virtual production' in earnest. Much of the movie was filmed at 'Virtual Production Studio' D1, which opened at Dexter Studio, a VFX company. It is also known that the entire movie will be produced in 4K. You can look forward to the 'space age' of Korean films that Director Kim Yonghwa will pioneer.

LOOK FORWARD TO DIRECTOR YIM SOONRYE'S SCALE IN *THE POINT MEN*

BIG 3

Director Yim Soonrye has been to Jordan with Actors Hwang Jungmin and Hyun Bin. Based on the kidnapping of Koreans in Afghanistan in 2007, *The Point Men* depicts the story of a diplomat and an NIS agent who struggle hard to save 23 Koreans kidnapped by terrorists. Hwang Jungmin, the most beloved actor of Korean directors, plays the role of the diplomat, and Hyun Bin, who returned to the screen after a long time since the zombie historical movie *Rampant* (2018), plays the role of an NIS agent. Particularly, attention is focused on the fact that it is Yim Soonrye and Hwang Jungmin's first new film in 20 years after *Waikiki Brothers* (2001).



“

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In addition, *The Point Men* makes us look forward to Director Yim Soonrye's new challenge in many ways. She has been making delicate and warm humanistic films since her feature debut *Three Friends* (1996), *Forever The Moment* (2008), and her latest film *Little Forest* (2018). *The Point Men*, worth 20 billion won, is the largest-scale film ever made by Director Yim. This is also the first time for her to shoot an overseas location. However, Director Yim Soonrye will never miss 'humanism' in Jordan's unfamiliar landscape.

DIRECTOR HAN JAERIM'S SUPER LUXURY AVIATION DISASTER MOVIE, *EMERGENCY DECLARATION*

BIG 4

Emergency Declaration, which was invited to the non-competitive section of the 74th Cannes International Film Festival in 2021, has been confirmed to be released in the first half of 2022. The release date has been postponed several times due to the Pandemic, but expectations for Director Han Jaerim's *Emergency Declaration* do not cool down. First of all, super-luxury casting we have never seen anywhere raises such expectations. Representative actors in the Korean film industry, including Song Kangho, Lee Byunghun, Jeon Doyeon, Kim Namgil, Yim Siwan, Kim Sojin, and Park Haejoon, boarded the director's plane. With both thumbs up, Director Han Jaerim said, "As the story takes place in a closed space called an airplane, we focused on showing the dense acting of the best actors. I can't brag too much about the actors' acting." Especially, the 74th Cannes Film Festival, where *Emergency Declaration* was invited, was staged by Actor Song Kangho as a judge while Actor Lee Byunghun was a presenter for the closing ceremony. "Since it is a very commercial movie whose goal is to entertain the audience, I had little expectation of being invited to the Cannes Film Festival. However, I felt the vibe that 'Korean movies are considered important' at the Cannes Film Festival. I think I felt more comfortable visiting there with Actors Song Kangho and Lee Byunghun."



“

As the story takes place in a closed space called an airplane, we focused on showing the dense acting of the best actors. I can't brag too much about the actors' acting.

The title of the movie 'Emergency Declaration' is an aviation term that refers to an emergency in which the captain of the airplane declares an unconditional landing if he determines that the aircraft cannot operate normally. The director came up with the idea of the movie 10 years ago. "We meet disasters without any preparation just because we are at the wrong place at the wrong time. I thought if the place was an airplane, the ironic situation could be further maximized." At a time when a disaster is no longer a 'fiction in the movie' but reality, the power of empathy *Emergency Declaration* has is likely to grow even more.

DIRECTOR CHOI DONGHOON'S BLOCKBUSTER BEYOND IMAGINATION, *ALIEN*

BIG 5

Director Choi Donghoon is returning six years after *Assassination*, which attracted 10 million viewers. Having always shown his genius imagination, the director challenges a blockbuster that crosses the past and the present this time. It is a movie about an extraordinary story that unfolds as the door of time opens in 2021, when gurus and aliens appear to occupy the divine sword in the rumors of the late Goryeo Dynasty. The director depicted the world of sorcery, which didn't exist in his previous film *Woochi*. As Director Choi's *The Thieves* and *Assassination* attracted more than 12 million viewers in a row, his new SF action fantasy film also drew a lot of attention from the production stage. The encounters between aliens and humans and the stories with unique characters crossing the modern times and Goryeo Dynasty evoke admiration that 'Choi Donghoon never lets us down as expected.' The casting of *Alien* is also very special. Stars appear, such as Ryu Junyeol, Kim Taeri, Kim Woobin, Lee Hane, and Yum Jungah, who is one of Director Choi's long-standing personas.



“

The filming ended in 387 days. It is the most difficult movie I've ever filmed and had a lot of twists and turns. However, looking back after the filming, this movie is the greatest joy to me.

Alien began filming in March 2020 and finished it in April 2021. It took more than a year for the filming alone because the first and second episodes were produced at the same time, like the *Along with the Gods* series. After finishing the filming, Director Choi Donghoon said, "The filming ended in 387 days. It is the most difficult movie I've ever filmed and had a lot of twists and turns. However, looking back after the filming, this movie is the greatest joy to me." It is clear that the *Alien* series, which features all of SF, fantasy, action, and even 'aliens', will be beyond our imagination no matter what we imagine.

by Park Hyeun

SPIRITWALKER

DIRECTOR
YOON
JAEGEUN

"UNIQUE AND EXCITING FILM WITH THE MOST INNOVATIVE AND UNEXPECTED WITH SURPRISING ACTION WE'VE EVER ENCOUNTERED IN RECENT YEARS."

Hollywood's leading producer Lorenzo di Bonaventura, who produced *Transformer* and *G.I.Joe* series, extolled Director Yoon Jaegeun's *Spiritwalker*, and the results of the high praise led to the confirmation of a Hollywood remake.

Spiritwalker depicts the journey of a man waking up from another person's body every 12 hours to find 'himself', and it was first praised at overseas film festivals, including the official invitation to the 53rd Sitges International Fantastic Film Festival even before its release in Korea. It has also been pre-sold to 107 countries around the world and is waiting for its release.

To the high praise toward *Spiritwalker*, which won favorable comments at home and abroad, Director Yoon Jaegeun explained, "My yearning for a completely new story seems to have worked with the audience around the world."

"MY YEARNING FOR A COMPLETELY NEW STORY SEEMS TO HAVE WORKED WITH THE AUDIENCE AROUND THE WORLD."

DIRECTOR YOON JAEGEUN

***Spiritwalker* is the first work in 10 years since your debut film *Heartbeat* (2011). I wonder what made you come up with the idea of *Spiritwalker*.**

I wanted to tell a completely new story that I had never heard or seen anywhere. While writing the scenario, I could see 'why no one had talked about this so far.' (Laugh) Since the setting was hard and complicated, it was very challenging to develop the story, but I couldn't give up. As I kept holding on to the story, 10 years passed quickly.

Hollywood remake was confirmed even before its release in Korea. It was officially invited to the world's leading film festivals, including the 53rd Sitges International Fantastic Film Festival. At the 20th New York Asian Film Festival, it also won the Daniel A. Craft Award for Excellence in Action Cinema of the Year. What do you think is the reason for the hot response of *Spiritwalker* abroad?

The biggest reason seems to be the 'uniqueness of the subject matter.' It is the same to crave films with fresh subject matters anywhere in the world. And I think the actors' bold action throwing themselves in the scenes would be very touching to them. Although the scenes are not very spectacular to see, they show the actors' efforts and pain as they are.

The setting of a 'person who wakes up every 12 hours from another person's body' is very unique. Where did you get the inspiration for this idea?

Around 2009, I was writing a different scenario, but it didn't work out well. It was a time when my life was hard and depressing. One day, while taking a walk in the park, I suddenly fantasized, 'I wish I could wake up as a different person tomorrow morning after sleeping tonight.' Then, 'what if I become a different person every day? I can wake up as a movie director today, tomorrow a politician, and the next day a police officer, etc. Wouldn't it be fun to live such a life?' From there, I continued to daydream and thought about making it into a movie. This movie began with a daydream on a spring day (Smile).

SPIRITWALKER DEPICTS THE JOURNEY OF A MAN WAKING UP FROM ANOTHER PERSON'S BODY EVERY 12 HOURS TO FIND 'HIMSELF'

I am curious about the casting process of the actors, including the main characters Yoon Kyesang, Park Yongwoo, and Lim Jiyeon.

First of all, I thought Actor Yoon Kyesang had a transparent image with a lot of space. I heard a lot that he was a very passionate actor in the field. Also, he decided to join the film after reading the scenario positively. In the case of Actor Park Yongwoo, I am an old fan of him. I sent the scenario to him because I wanted to see his villain character acting. Actor Lim Jiyeon was very passionate about the character Jinah. I like Lim Jiyeon's gaze and facial expressions, and I wanted to make the most of the charms in this film. In this movie, keeping in tune and communicating among the actors was very important. So, I focused on the ensemble when casting the actors. As a result, the passionate actors dedicating themselves entirely to the movie could get together. It was luck to me and the film, of course.

You expressed the philosophical question of 'the journey of finding my real self' using the genre of 'action.' What was the most important thing when you directed the action?

While shooting the film, we used to joke that *Spiritwalker* could be a melodramatic movie. In fact, the film has the elements of action, mystery, and fantasy in many ways. However, the most important thing is the philosophical topic of 'Who am I,' and 'I' is eventually defined through the relationships with my beloved ones. So emotions were the most important in action. If I used stuntmen, I could design more colorful action scenes, but I chose the way the actual actor acted in the action scenes. I wanted to focus more on the actions with the characters' emotions than flashy skills.

The scene of car-chasing in a narrow residential area in Pyeongchang-dong, Seoul, is the best. The fast-changing background and the realistic urgency in the shaking car are vivid as if we were watching a 4DX screening. How did we film the realistic car-chasing scene?

It is an important scene in the development of the story. I had to revive the actors' detailed acting and the original pleasure of car-chaining at the same time. I thought a lot about how to make the audience feel like they were in the car together. I could have created the tension by filming the scene using several cameras and editing the scene later. However, although it was hard, I decided to make it 'head-to-head.' We continued to film only one scene for two days. Thanks to the thorough preparation and effort of the staff and the actors, I was able to get the scene I wanted.

The sense of reality and the vivid feelings of the action in the second half of the film are also well received by the action enthusiasts. What's your favorite action scene?

If you ask me to pick only one scene, it can be the action in the hallway at the last part. It is the action coming from the feeling of explosion after recovering all the memories Kang Ian had lost. There were a lot of bloopers because it was a long-take shoot. All cuts were filmed more than 20 times, and Actor Yoon Kyesang was almost exhausted. Worrying about him, I asked to stop filming, but rather, the actor insisted on 'continuing until it's perfect.'

Actor Yoon Kyesang pulled off the intense action scenes without a stuntman. What do you think is Yoon Kyesang's strength of action?

He has a great talent for action movies. When he looks at the movement the martial arts director orders, he immediately follows it at once. His body is also excellent, so the movement looks neat and beautiful. In addition, he is very sincere and faithful to his role and fully immerses himself in the character's emotions and actions. He is a very rare actor who is so good at action.

SPIRITWALKER IS PLANNED TO BE REMADE BY HOLLYWOOD FAMOUS PRODUCER LORENZO DI BONAVENTURA.

Are you going to participate in the Hollywood remake? What else do you expect from the remake version in Hollywood?

Nothing has been decided yet on how the remake will proceed. However, I hope it should be made with a more expanded worldview. For example, it would be better to expand the story more broadly, such as motivation for waking up in a new body every twelve hours and events behind it.

At the end of the movie, there's a signal that implies a sequel.

There are already stories for a sequential, a prequel, and a spin-off, etc. What matters most is the audience's reaction (Laugh). If many audiences are curious, we can have the opportunity for the series, right? I personally hope for such an opportunity.

Lastly, is there anything you want to say to the overseas audience who will meet *Spiritwalker*?

This film is basically about finding your true self. I think it will be more fun if the audience can join the journey of a man who tries to find his real self, facing a strange situation without memories and his own body.

by Park Hyejin

"I HOPE HOLLYWOOD REMAKE FILM SHOULD BE MADE WITH A MORE EXPENDED WORLD VIEW."

DIRECTOR YOON JAEGEUN

ACFM Applying Hybrid Solution for the First Time

In the Era of the COVID-19 Pandemic, the Number of ACFM Meetings that Combined Online & Offline Recorded the Best Ever



In the era of the COVID-19 Pandemic, the environment of the film industry has also changed completely. The survival know-how found by global film markets is a 'hybrid' that combines offline and online. The 16th Asian Contents & Film Market (ACFM), which was held from October 11 to 14 this year, also chose the 'hybrid solution' for the first time, best resulting in a total of more than 1,300 meetings ever.

Participants also recorded a high year-on-year increase. The number of Korean participants who visited the market in person doubled, while the number of overseas participants who participated online also increased 36% compared to 2020. It is no exaggeration to say that we could confirm the global interest in Korean films and content and the explosive business demand through the ACFM result.



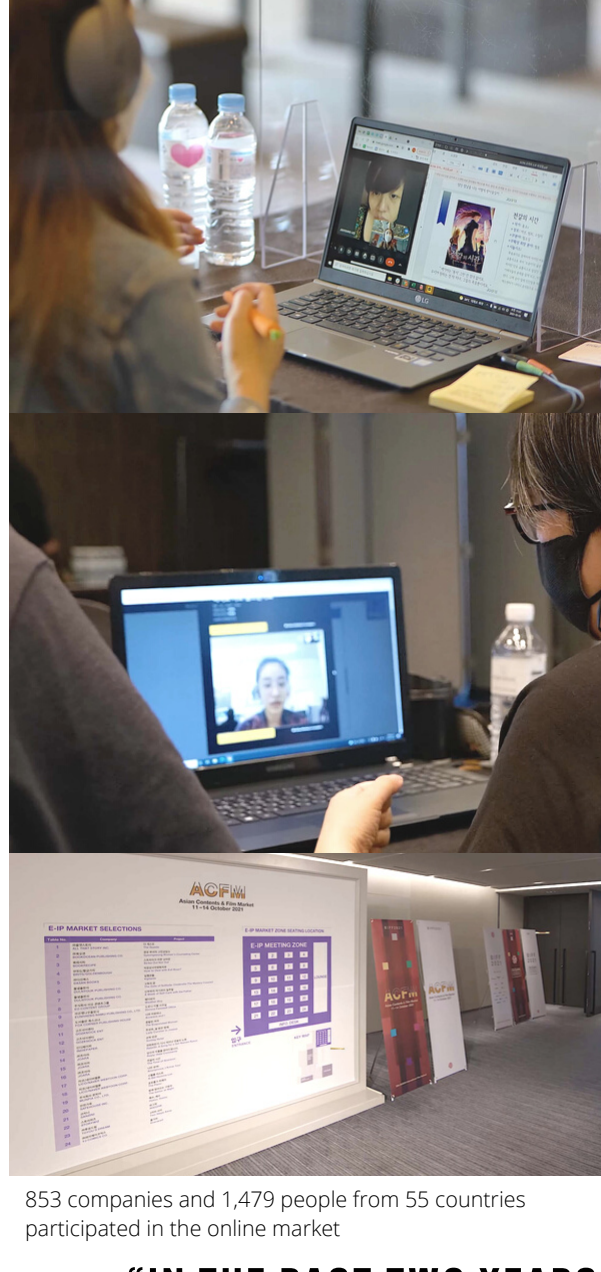
Offline business meetings for domestic participants & Online market for business sales for overseas participants

"As a representative content industry event in Korea that is overcoming the Pandemic with the advanced K-quarantine policy, we planned to hold offline events in 2021. However, after considering safe hosting, we decided to hold offline business meetings for domestic participants while having the online market for business sales for overseas participants. In the past two years after the Pandemic, it is true that the entire film industry has become familiar with online businesses. However, there is still a high need and demand for offline meetings where sales companies and buyers meet in person at the site. That's why 2021 ACFM chose a hybrid solution called 'online & offline hosting.' Not only Koreans but also overseas participants who completed the vaccination had a very high willingness to participate in the market. However, since we decided that it was still difficult to hold an ordinary event, including overseas participants at the site, we had no choice but to reject their request inevitably."

Nevertheless, 853 companies and 1,479 people from 55 countries participated in the online market, showing a growth of more than 20% compared to 2020. More than 200 companies from 23 countries participated in the online booth. Among them, 94 companies are new participants, and 970 films were counted as a business success. Compared to the previous year, the number of participants who applied for the market badges increased by about 67%, and participating organizations and companies also increased by about 40%.



A high need and demand for offline meetings where sales companies and buyers meet in person at the site

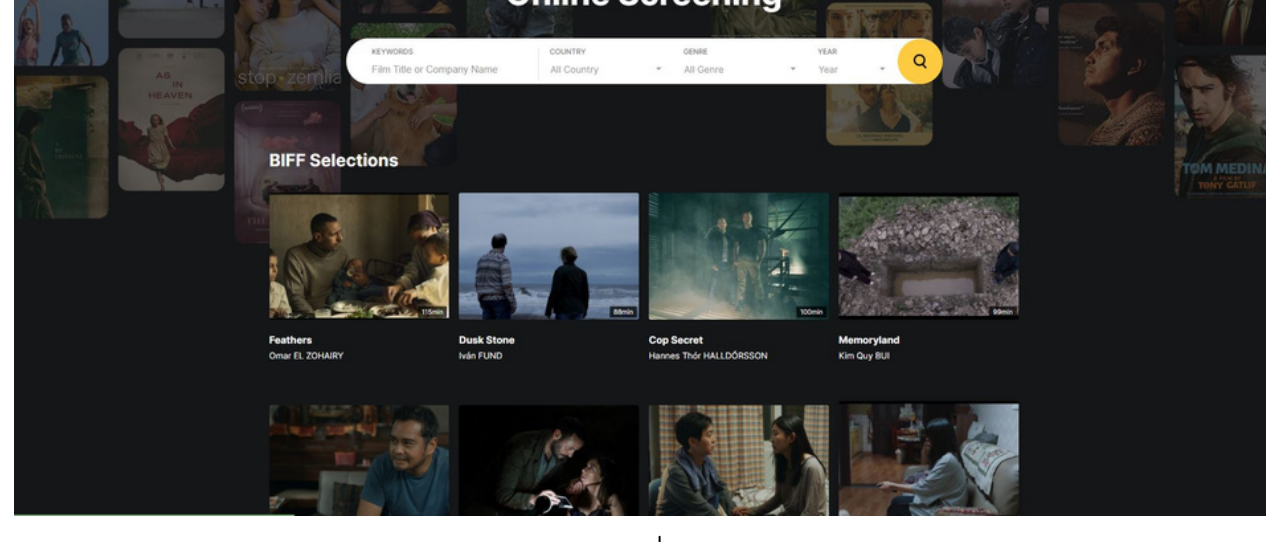


853 companies and 1,479 people from 55 countries participated in the online market

"IN THE PAST TWO YEARS AFTER THE PANDEMIC, IT IS TRUE THAT THE ENTIRE FILM INDUSTRY HAS BECOME FAMILIAR WITH ONLINE BUSINESSES. HOWEVER, THERE IS STILL A HIGH NEED AND DEMAND FOR OFFLINE MEETINGS WHERE SALES COMPANIES AND BUYERS MEET IN PERSON AT THE SITE."

ACFM Manager

Buyers' Interest Scale, 7 Korean Films in Top 10 Online Watching



Another critical factor in the event this year is that ACFM, which first attempted the online market in 2020, has significantly improved the usability of the online system. As the actual business of buying and selling content is carried out in the online market, it has increased online booths for sales companies to promote their films and added efficient functions to the online screening system where buyers can watch various films. As a result, the total number of online screenings was 3,440, an increase of nearly 100% from the previous year.

"ACFM online screening service started in 2011, but after the Pandemic, its usage and interest have soared under the circumstance where people have to watch movies and do business online. This year, the number of viewers and movie watching doubled compared to the previous year, which is a great achievement."

Among the 10 films that recorded the most viewing in ACFM online screening in 2021, 7 films are Korean movies. This is a scale that shows the interest of overseas buyers in Korean films. The film viewed the most the year in ACFM is the Korean film *The Apartment with Two Women*, directed by Kim Sein. The hot film already won five awards at the Busan International Film Festival 2021, including the New Currents Award, the Actress of the Year Award, the Flash Forward Audience Award, and NETPAC (the Network for the Promotion of Asian Cinema) Award, etc. In addition, *Through My Midwinter* and *Unframed*, a series of short films directed by Korean representative actors Park Jeongmin, Son Sukku, Choi Heeseo, and Lee Jehoon, were ranked in the top three online screening.



The Apartment with Two Women



Through My Midwinter

"ESPECIALLY AT ACFM, WHICH IS HELD DURING THE BUSAN INTERNATIONAL FILM FESTIVAL, NEARLY HALF OF THE TOTAL SCREENINGS OF THE FILM FESTIVAL CAN BE VIEWED ONLINE BY NOT ONLY DOMESTIC BUT ALSO OVERSEAS PARTICIPANTS. ONLY ACFM USES THIS METHOD. IN PARTICULAR, SINCE ONLY THE PARTICIPANTS HAVING THE MARKET BADGE CAN WATCH THE ONLINE SCREENING, THE NUMBER OF VIEWING CAN BE READ AS A SCALE OF INTEREST IN THE FILM INDUSTRY."

ACFM Manager

Expanding the K-content Area & Becoming the Representative 'Original Trading Market' is the Goal



The Busan International Film Festival 2021 opened its door to the OTT series for the first time. The 'On Screen' section, which was newly established this year, succeeded in expanding the film festival area with explosive responses with 'All Sold Out.' ACFM also changed its name from Asian Film Market, ACFM, in 2020, which marks its 15th anniversary, to Asian Contents & Film Market, expanding its scope to a comprehensive content market that includes movies and other video content. E-IP Market (Entertainment-IP Market) is a new chapter to introduce IPs such as books, webtoons, and web novels to industry officials and pave the way for One-Source Multi-Use (OSMU) of Korean content. The E-IP Market 2021 also achieved remarkable results. E-IP Market selected 45 pieces in total; 28 Korean pieces, 10 Taiwanese, and 7 Japanese, and the number of official business meetings totaled 824, the highest ever. In the future, ACFM plans to solidify its position as a comprehensive content market that encompasses all video content from movies, TV dramas, and OTT platforms.

"It was a shame that ACFM, the only comprehensive content market in Korea, could not be held normally at a time when interest in original Korean content is rising around the world. In 2021, offline events were held only for Korean participants, but we could see overseas participants also wanted sufficient chances for face-to-face business. We also confirmed the importance of borderless participation from various content industries. In addition to books, webtoons, web novels, and stories, which are already in the major areas, we intend to develop ACFM into an original copyright trading market representing Asia as well as the world." **by Park Hyejin**

"E-IP MARKET SELECTED 45 PIECES IN TOTAL AND THE NUMBER OF OFFICIAL BUSINESS MEETINGS TOOK 824, THE HIGHEST EVER."

ACFM Manager



Actor Cho Eunji, who has been wearing various colors on the screen for 22 years, visited the theater with her first feature film as a director. The film *Perhaps Love* depicts the happenings of a novelist, having suffered from a terrible slump, is entangled with complex romance with people around him. Director Cho Eunji, who has been writing as a kind of 'breakthrough' since her mid-20s, was recognized for her directing ability by receiving a special award at the 16th Mise-en-scène Short Film Festival in 2017 for her short film *2Nights 3Days*. I interviewed Director Cho Eunji about her first feature film as a director.



As a director, how does it feel to meet the audience with your first feature film?

I'm scared, nervous, and excited. I wanted to hear that 'It's a good movie.' *Perhaps Love* is a story about relationships and growth. After making the movie, I felt that I had grown up a lot through it. Since it was my first time directing a feature film, I did not fully understand the filming process. I doubted myself a lot, and I couldn't take it easy. I fought a lot with myself in the field. But I think it would have been better if I communicated with people more relaxedly. Like the characters in the movie, I also feel that I have grown a lot in terms of 'relationships'.

I heard you directed *Perhaps Love* because the production company asked you to do that.

So, at first, I thought about the proposal very hard, and I pondered it with my head rather than my heart. So I gave them a counter proposal that I would adapt the work as I wanted and try it if my adaptation would be in the same vein that they wanted. Later, when I heard that the script I adapted was on the same page they pursued, I had to consider it for two to three days again. Then I vaguely wanted to do it and thought that I could do it well.

Scriptwriter Kim Nadeul wrote the script and you adapted it. What was in your mind in the adaptation process?

I wanted to expand the characters and their relationships more. I thought the story would be more empathetic if more characters were added and their emotional lines were connected. However, as the relationships and the characters were unusual, I thought that if the emotional lines were slightly out of sync, the setting for the relationships or characters could be very awkward. So I tried to approach it friendly with comic elements. Using realistic comedies, I tried to show the worries and concerns each age group had. However, what I want to talk about through this film is that we grow in relationships, so I focused a lot on the emotional lines. Thankfully, since Kim Nadeul's writing style is very close to mine, I adapted the scenario while taking advantage of that point.



Tell me about Actor Ryu Seungryong. Instead of a fellow actor, you worked with him as a director. How was he from the perspective of the director?

Actor Ryu Seungryong has so many things that I want to learn as an actor and a senior in life. He gets a sense quickly and uses it well in the field. He also pondered a lot about the emotional lines that change after meeting a person. While monitoring or editing the film, I could see a lot of signs he had to suffer to play his character properly. And as a senior in life, Seungryong was considerate and filled a lot of my clumsiness and difficulties that I couldn't handle well while filming the movie. I'm really grateful for his efforts in breaking the awkward atmosphere at the scene and creating a good atmosphere with the other actors.



All the cast members, including Sung Yoobin, Kim Heewon, and Lee Yooyoung, show slightly different faces from their existing filmography. I'm curious about the casting background.

Unlike his strong and intense images in films, I heard Kim Heewon is a very delicate and sensitive actor. Then I had a chance to have a cup of coffee with him, and I was very surprised then. He speaks very slowly, but at the same time, his thoughts and expressions are very delicate whether it is an object or a situation. That kind of image was impressive. That's why Heewon came to my mind as I adapted the character Soonmo.

About Actor Lee Yooyoung, I could feel some unique feelings while watching her movies. In the parts that she should express emotions clearly, she expressed them in very vague ways giving mysterious vibes. I thought that kind of image would be lovely when she played Jeongwon, a four-dimensional character.

When I first saw Yoobin in the TV series *Mr. Sunshine*, I thought he was expressing his feelings with all his heart. His passion for acting was fully revealed on the screen, and I could feel him seasoned acting skills although he was still young. Since he played a lot of dark and emotional roles, I thought he could have a thirst for acting the roles with opposite charms. I wanted him to act that goes well with his age. I think such aspects would be helpful to both Yoobin and me.

I picked up Actor Moo Jinsung through an audition, and at first, he looked much younger than his age. So, I wasn't a bit unsatisfied about that, but when he started acting, he acted without hesitation while making good use of things around him. He was a bit like Will Hunting in *Good Will Hunting*. On the day of the audition, I grabbed Jinsung returning home.



Is there a reason why you started directing a movie?

I have been writing since my mid-20s. It was a breakthrough for me to relieve. I wrote scenarios and diaries. One day, I wanted to talk about parting. I wrote a scenario and showed it to my acquaintances, and they said it would be fun to make it into a movie. Honestly, I didn't pay attention to it much at that time. Later, I thought it would be nice to make that scenario into a movie, so I did it. That's how my short film *2Nights 3Days* was born.

Do you have any plan to appear in the film you direct?

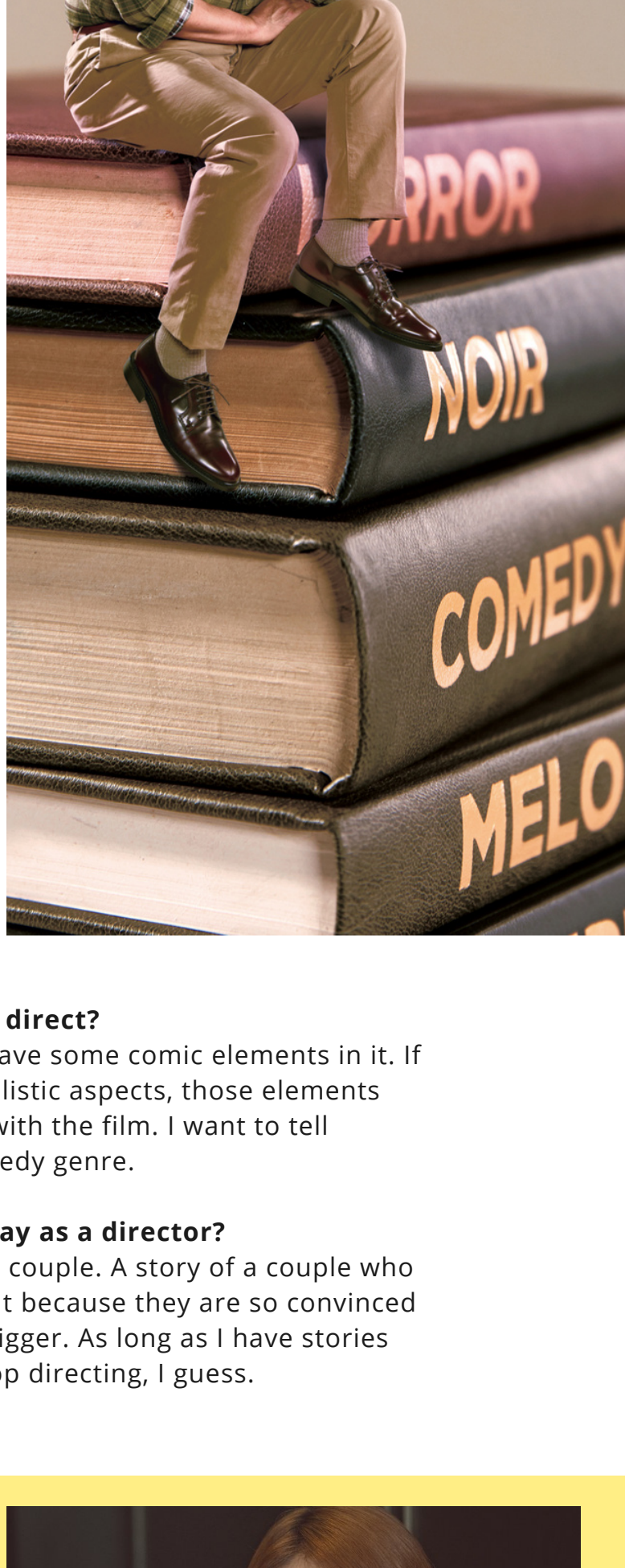
Before *2Nights 3Days*, I directed a short film titled *The Effect of 20,000 Won*. And I played a character there. What I felt back then was that I couldn't be a multi-player. I realized that I had to focus on one thing. (Smile) However, in *Perhaps Love*, my voice appears in one or two scenes.

I wonder if you have ever experienced a tough slump like Hyeon, the main character of *Perhaps Love*.

There is always a slump. I'm the type of person who worries for nothing. I had a concern about my position as an actor. I think I fell into the deepest slump when I was seen as a consuming character. I had a lot of things I wanted to show more diversely. So I decided to give myself one more year. I was able to perform various characters successfully because the directors recognized my desperation and passion. That year or so was the biggest slump for me.

Prior to *Perhaps Love*, you also participated in the adaptation of the movie *Night of the Undead*.

It was Director Jang Hangjoon's scenario, and he wanted to cast me as an actor for the work. After many years, he asked me to join the adaptation process. He must have thought that I was familiar with the film. I wanted to try it, so I decided to do it. The experience certainly affected me greatly. Unlike the stories I've written since my mid-20s, the job required me to turn someone else's script into the three-dimensional one, filling my thoughts in it. At that point, the job experience was very helpful when I was making *Perhaps Love*.



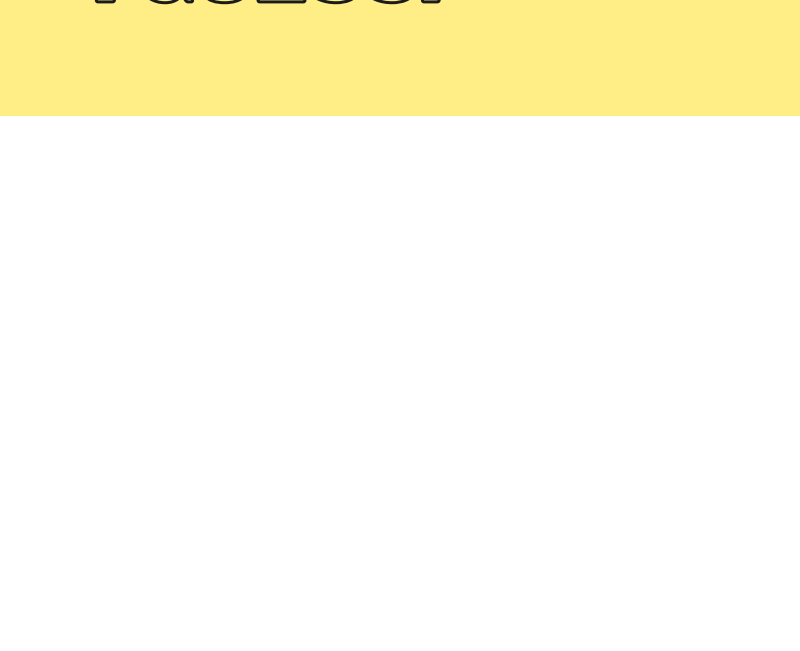
Is there a genre that you want to direct?

I hope whatever I make, I want to have some comic elements in it. If a film has a very funny, sad, and realistic aspects, those elements can make people more empathize with the film. I want to tell stories I want to tell within the comedy genre.

If there's anything you want to say as a director?

Now, I want to talk about a married couple. A story of a couple who think they know each other well, but because they are so convinced that, what they don't know grows bigger. As long as I have stories that I want to talk about, I won't stop directing, I guess.

by Kim Subin





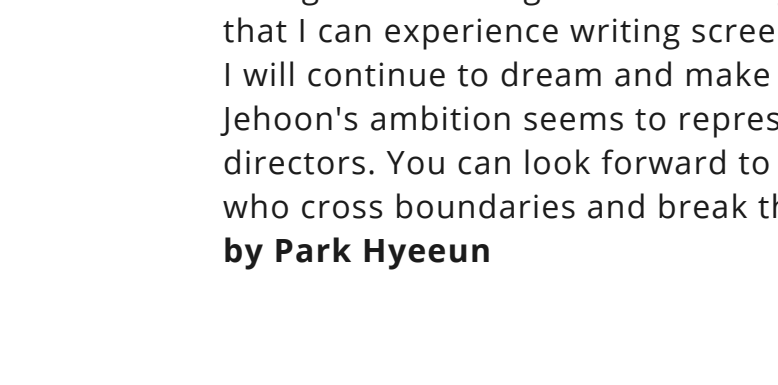
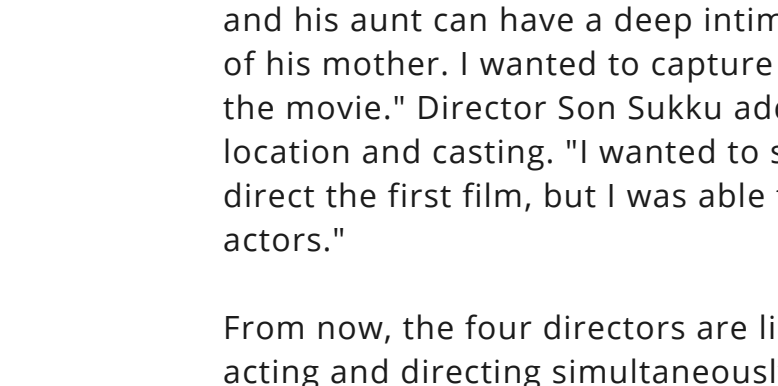
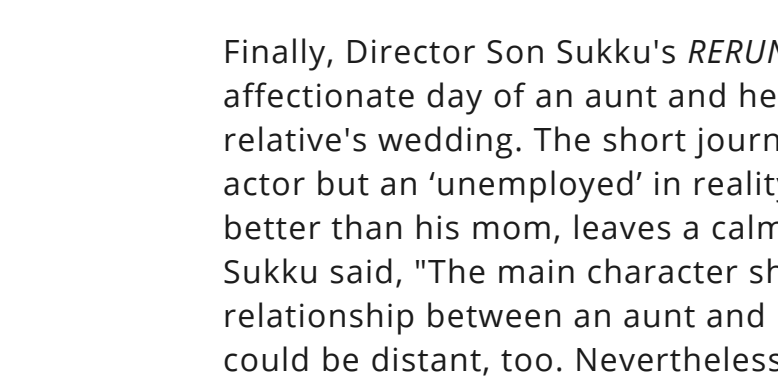
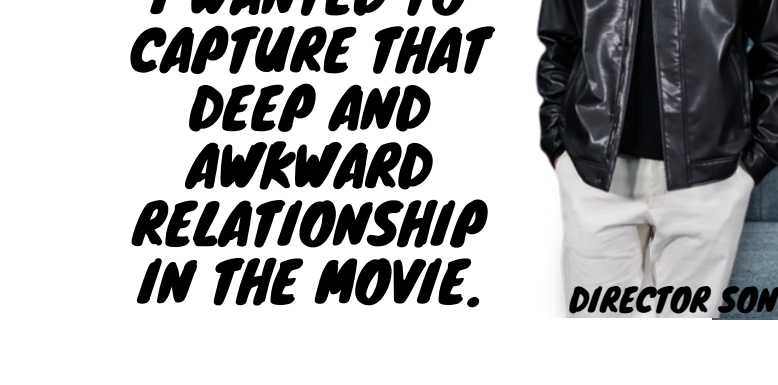
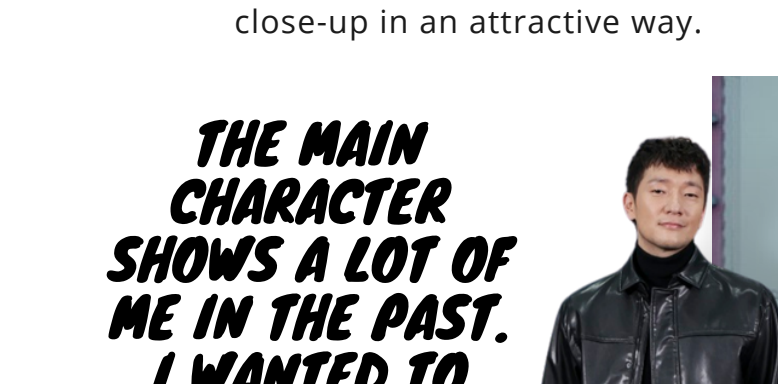
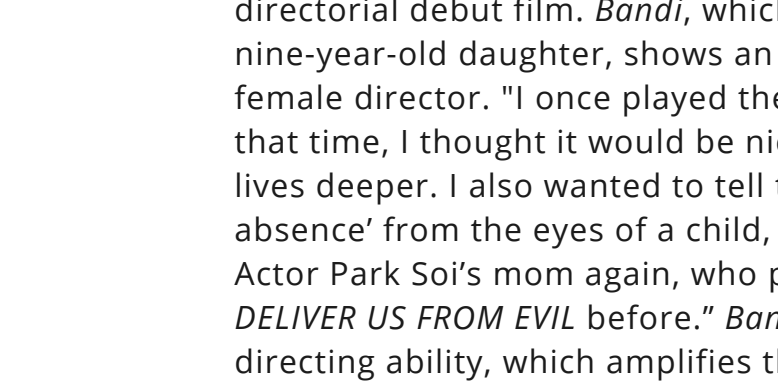
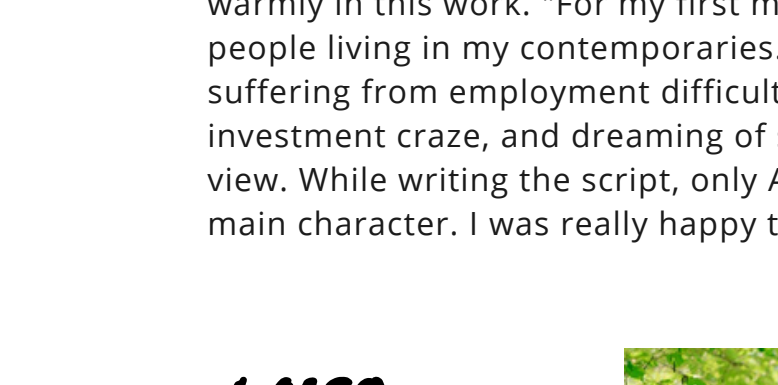
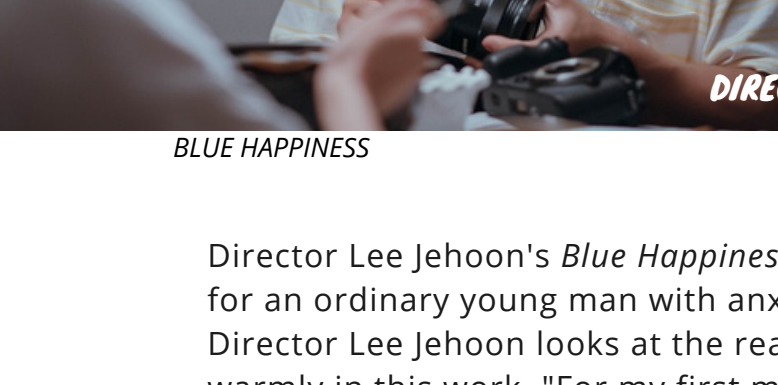
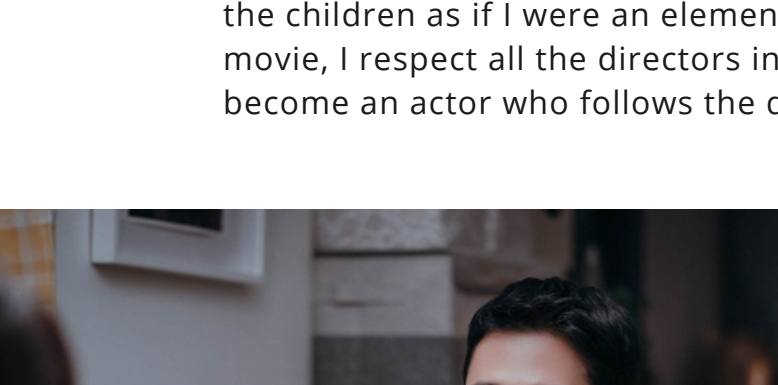
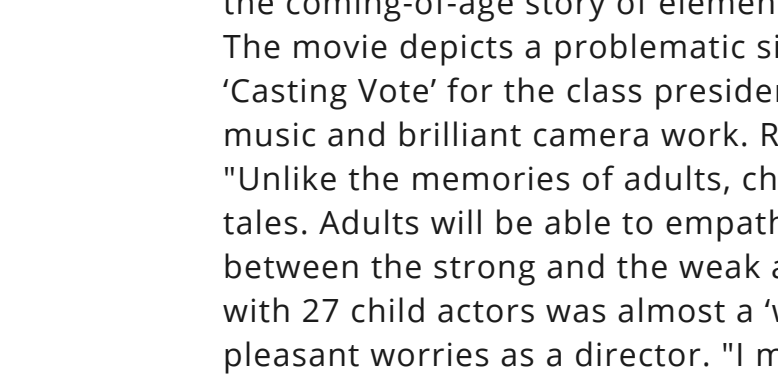
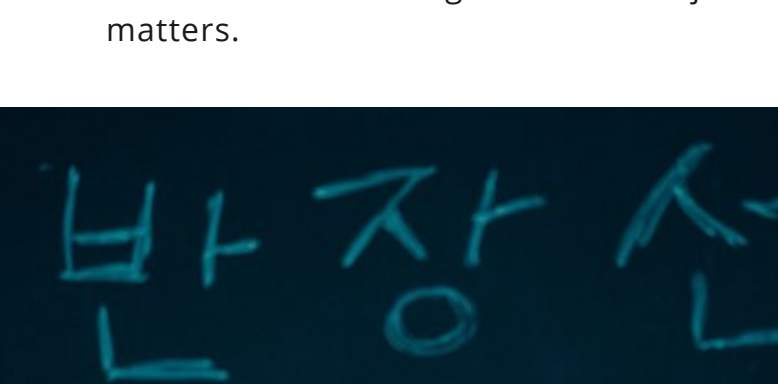
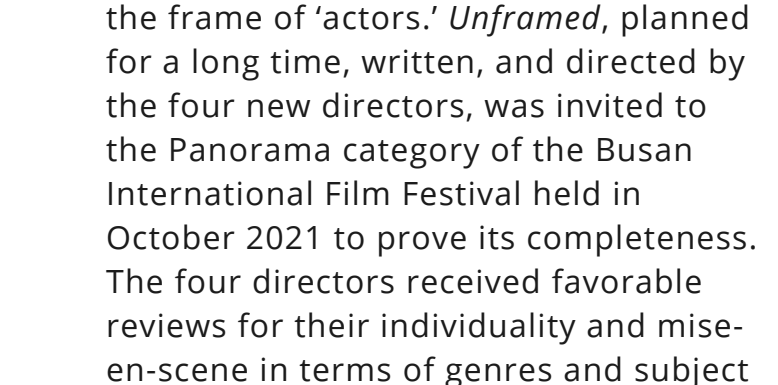
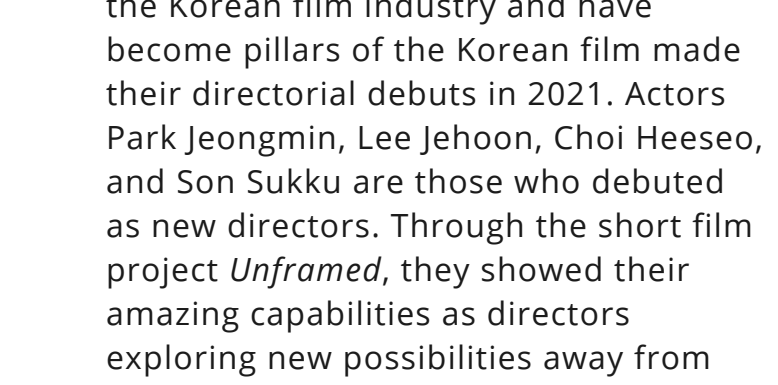
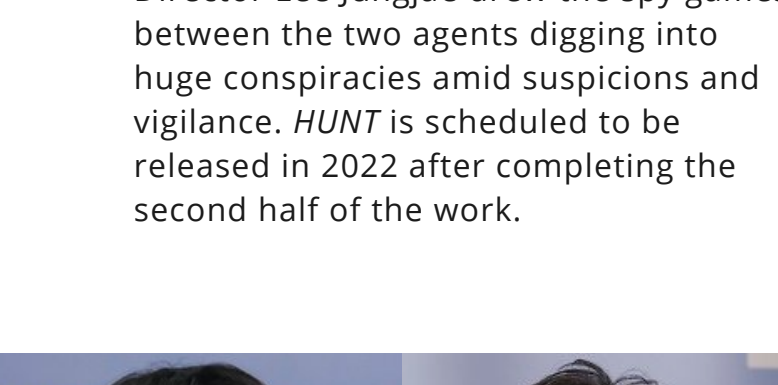
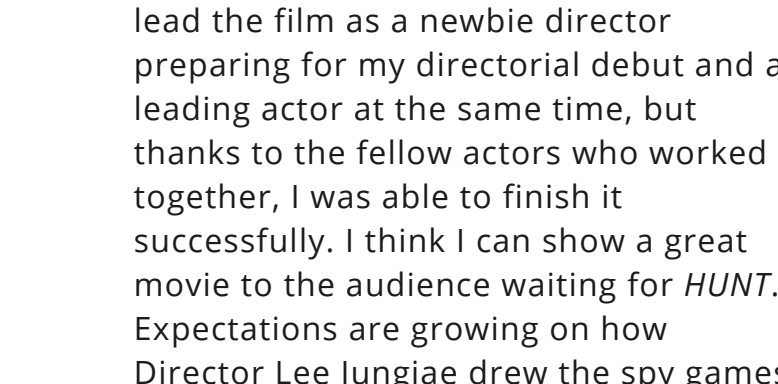
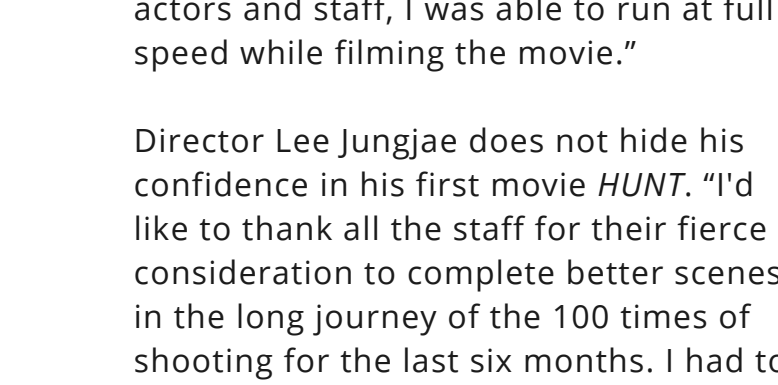
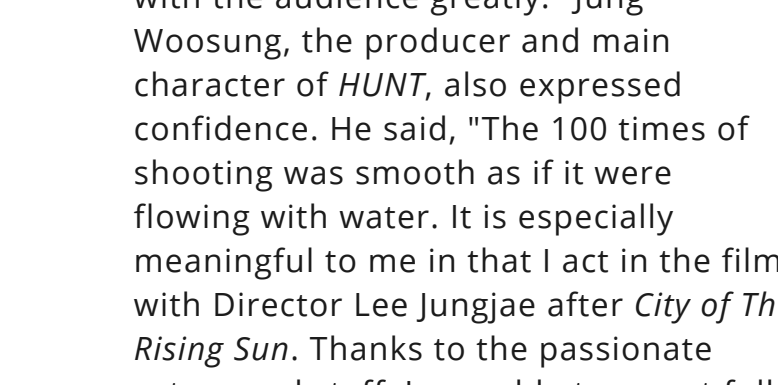
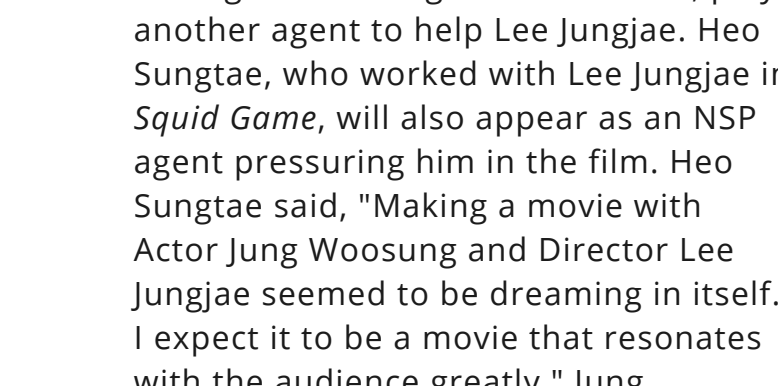
In Hollywood, you can often meet a versatile 'filmmaker' who is good at both the actor in front of the camera and the director behind the camera. However, the emergence of a director who was an actor is not common news in Korea. Recently in Korea, however, the 'wall' between actors and directors is gradually breaking down. Especially, veteran actors in the Korean film industry have declared their directorship, creating a new wind.

Korea's leading female actor Moon Sori's directorial debut film *The Running Actress* (2017), and Kim Yunseok's directorial debut *Another Child* (2019), who was recognized as a box office hit actor in many movies including *Escape from Mogadishu*, and Jung Jinyoung's directorial debut *ME AND ME*, who was the hero of *King And The Clown*, the first costume drama that drew 10 million moviegoers for the first time, were recognized by winning prizes in many film festivals abroad.

From 2021, more remarkable new films by the directors who were actors are waiting. Actor Lee Jungjae, who is drawing attention as a global top star through the main character of *Squid Game*, will debut as a director in 2022 with a spy action film *HUNT* (TBD). Four young actors, Park Jeongmin, Son Sukku, Choi Heeseo, and Lee Jehoon who are drawing attention from the Korean film industry, also had been debut as director at the 2021 Busan International Film Festival through the short film *Unframed* project.



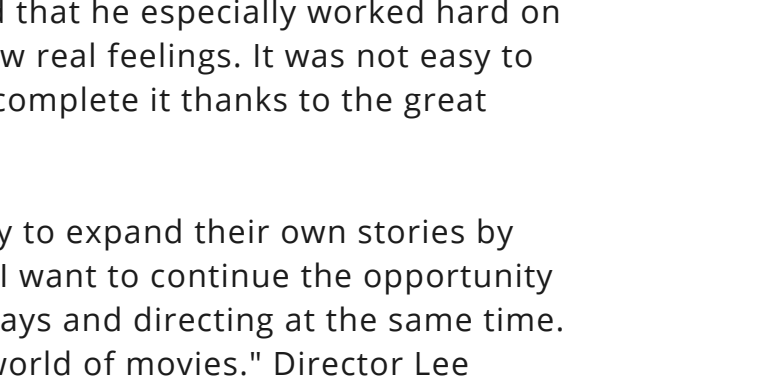
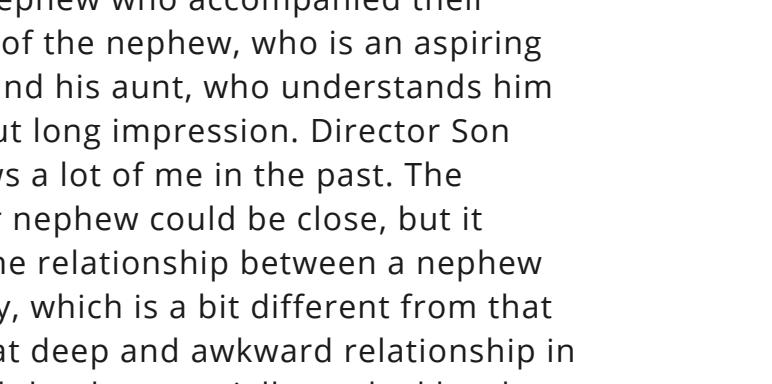
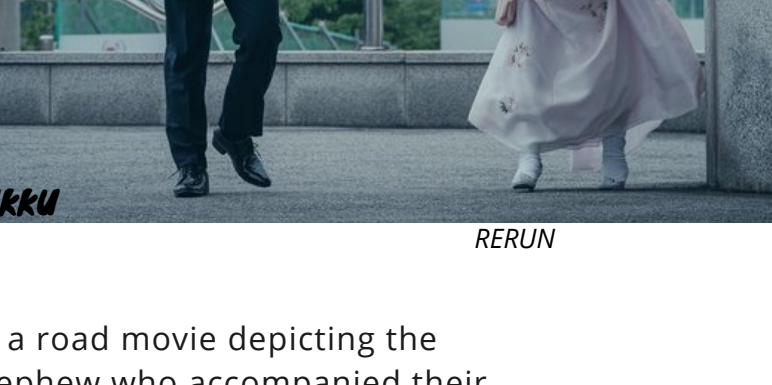
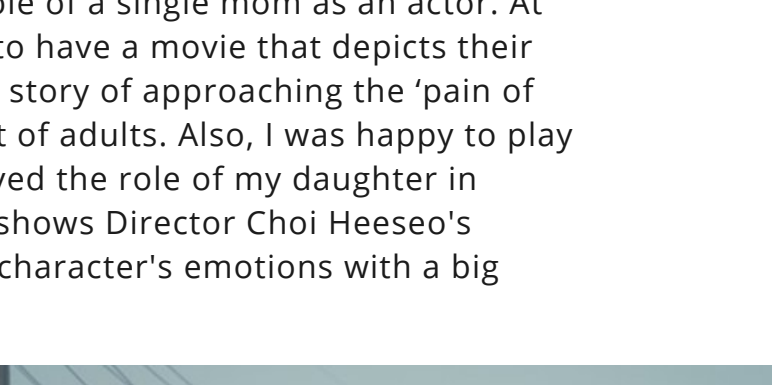
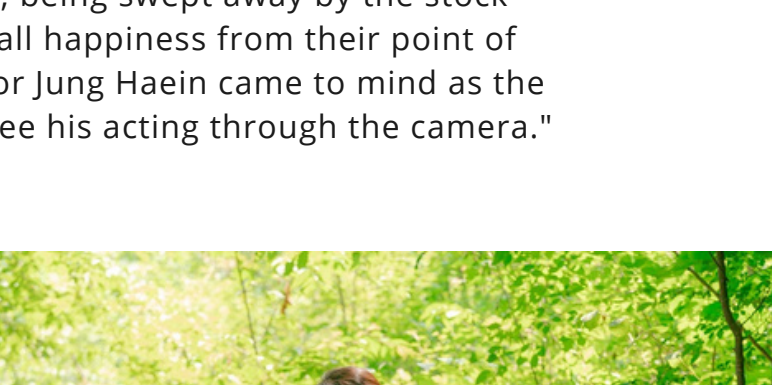
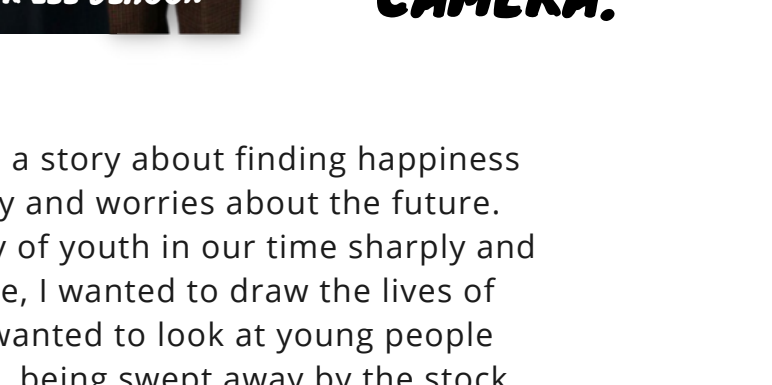
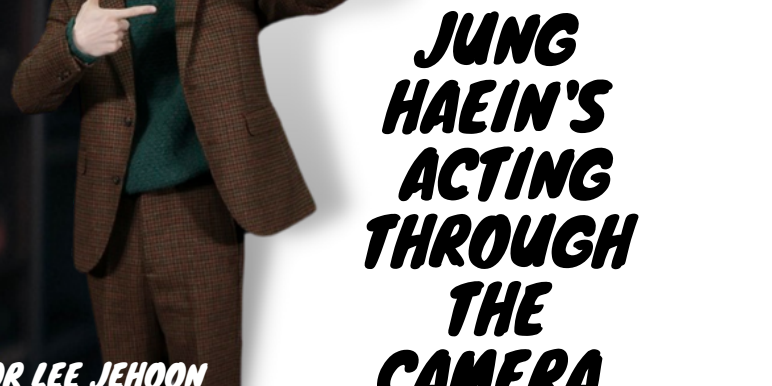
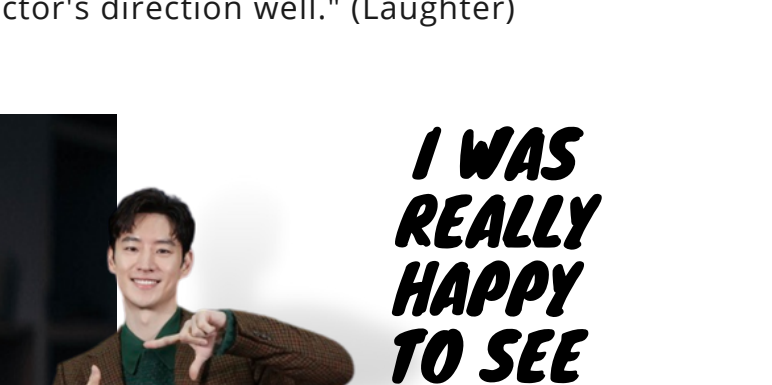
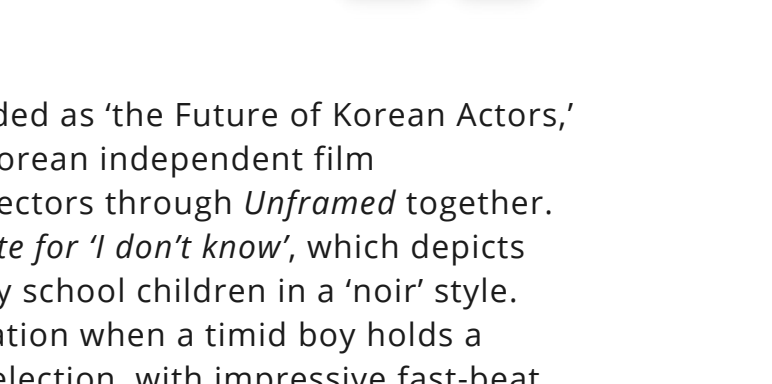
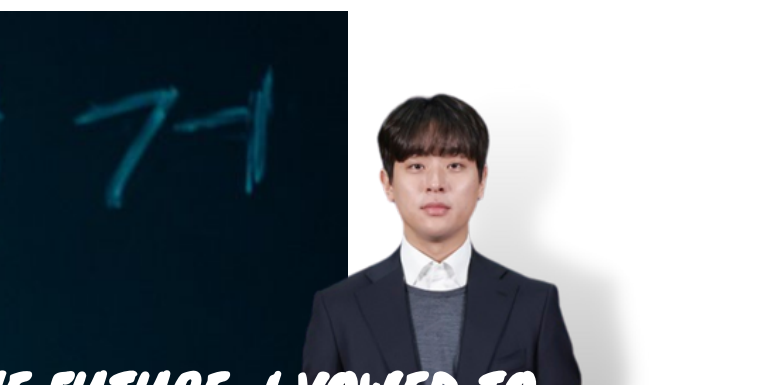
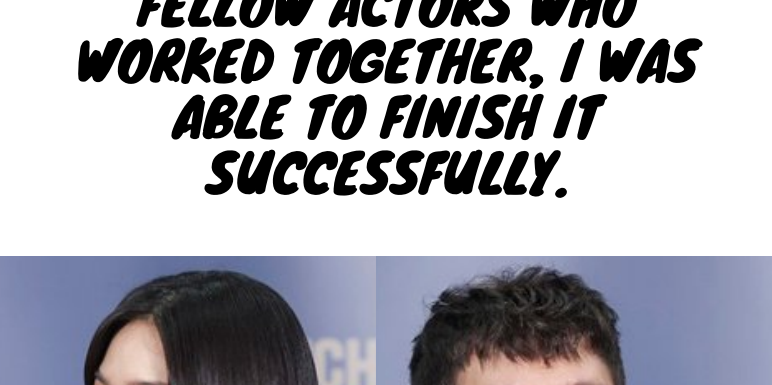
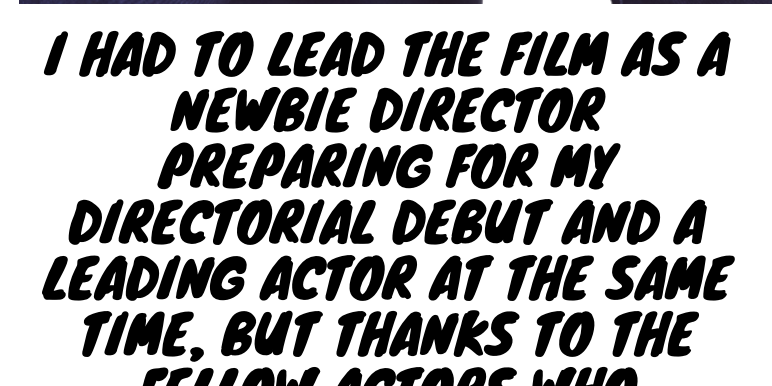
HUNT, LEE JUNGJAE'S DIRECTORIAL DEBUT



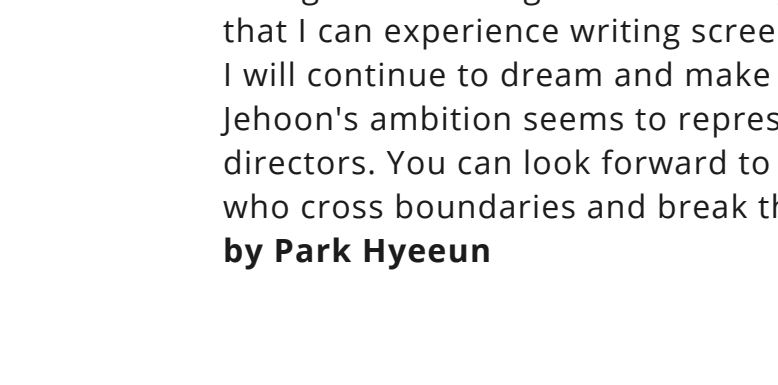
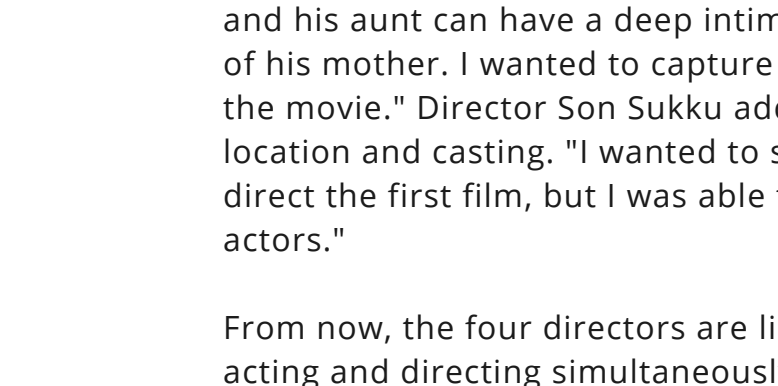
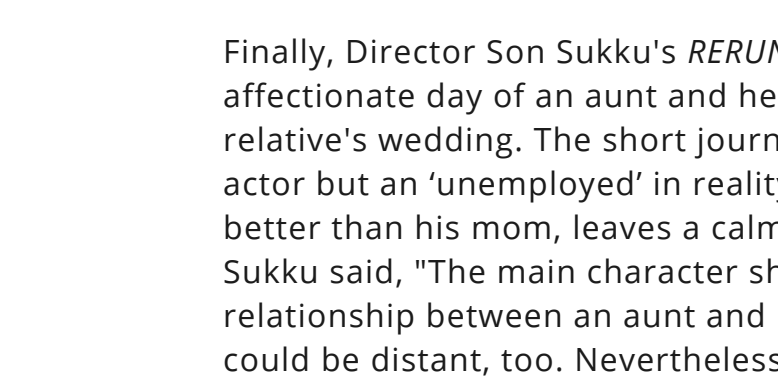
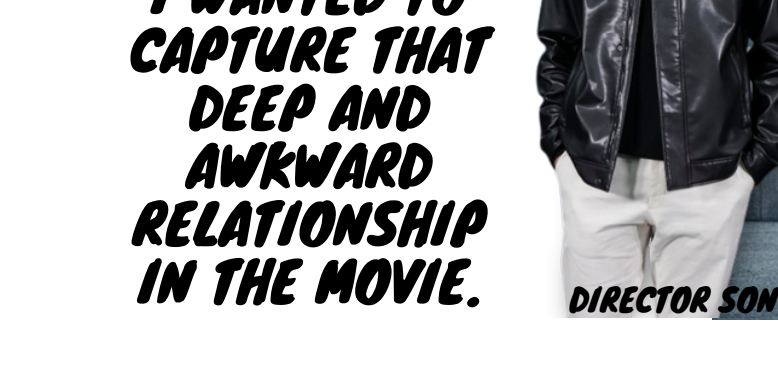
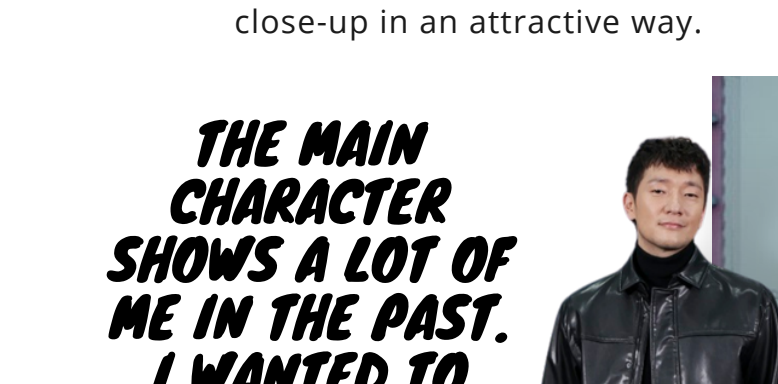
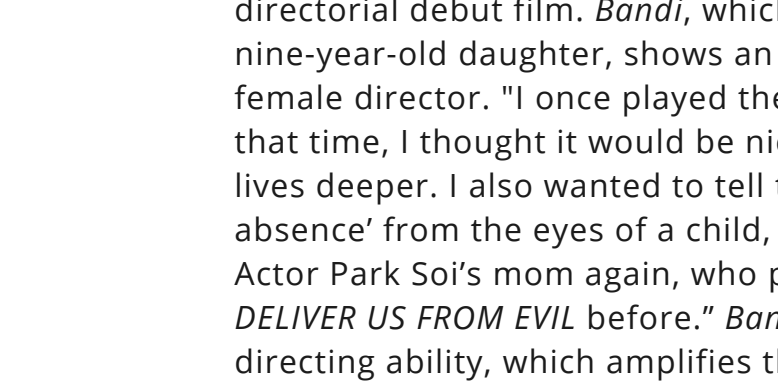
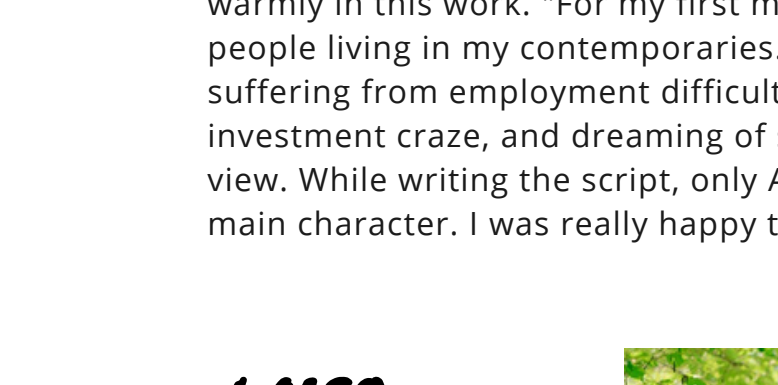
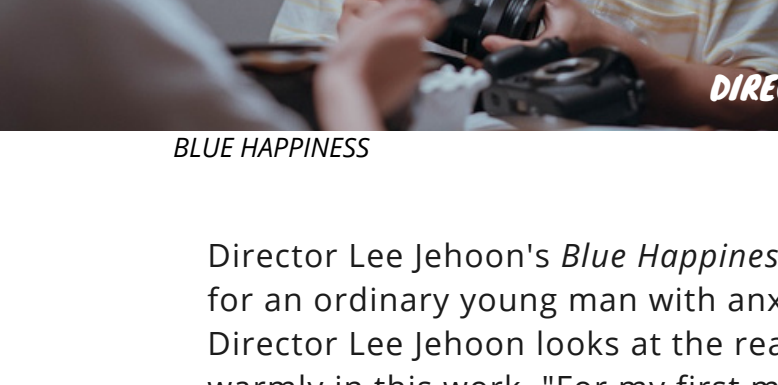
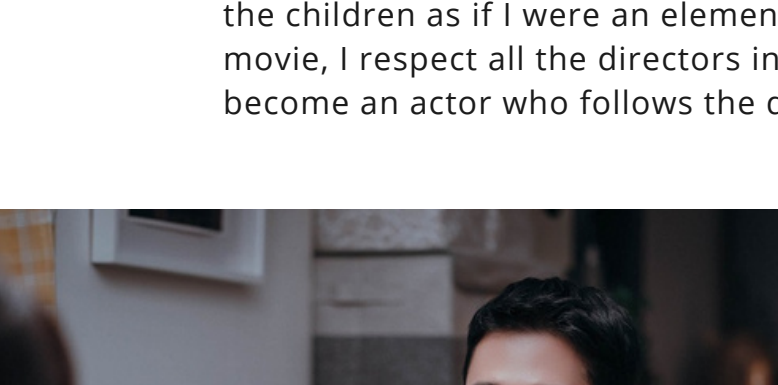
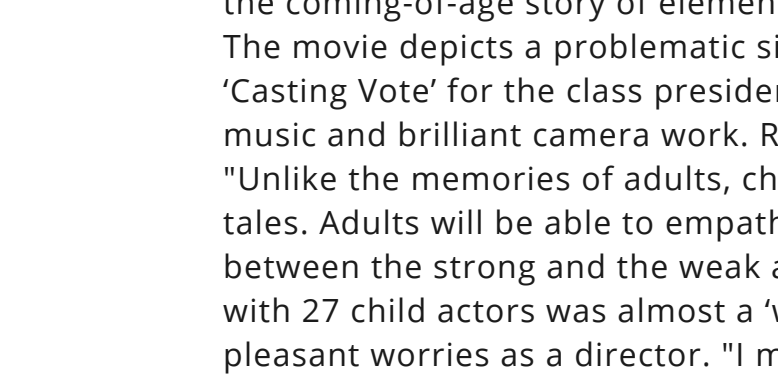
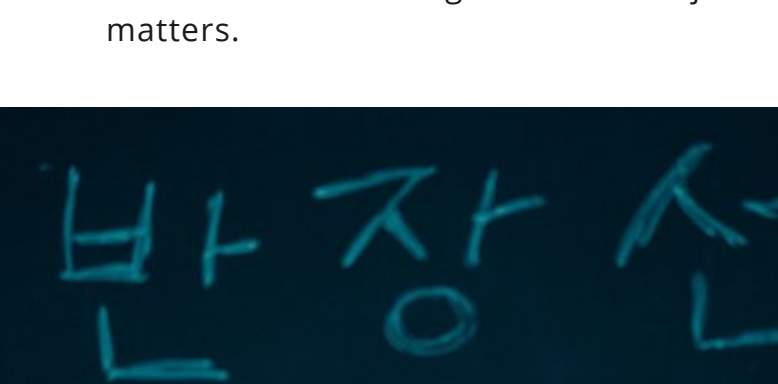
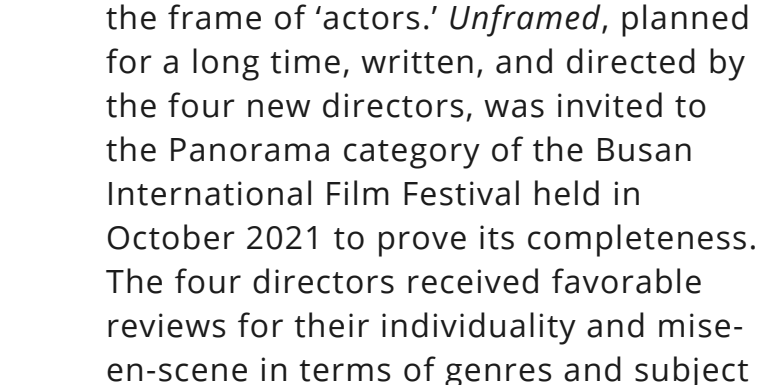
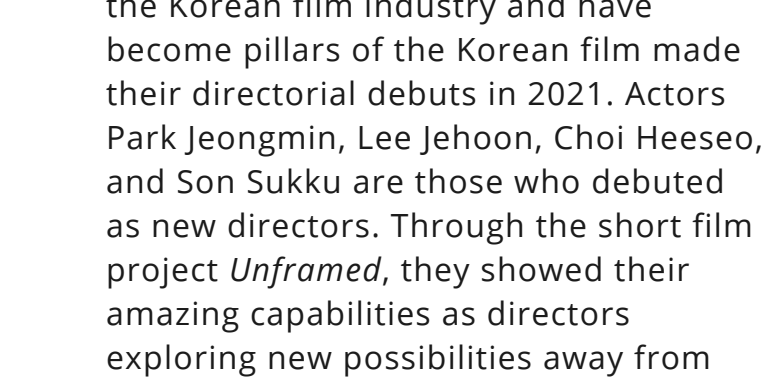
On November 13, Director Lee Jungjae's first movie *HUNT* cranked up. *HUNT* is a spy action film in which two government agents face huge truth as they chase a spy. Lee Jungjae has been a representative Korean actor for 25 years since his debut as an actor in 1994, starring Director Bae Changho's film *The Young Man*. The directorial debut film made by Lee Jungjae, who was reborn as a global star through the Netflix Series *Squid Game* that brought a huge sensation around the world in 2021, is expected to draw attention from the film industry around the world as well as Korea.

Also, Director Lee Jungjae's *HUNT* is the first film in 22 years that reunites Lee Jungjae and Jung Woosung, the two main characters of *City of The Rising Sun* (1999). Director Kim Sungsoo cast the best two youth stars of the time, Lee Jungjae and Jung Woosung, and the film drew a milestone in Korean film history. Since then, Lee Jungjae and Jung Woosung have been in a relationship as long film comrades, but it is the first time in 22 years that the two meet again in one movie.

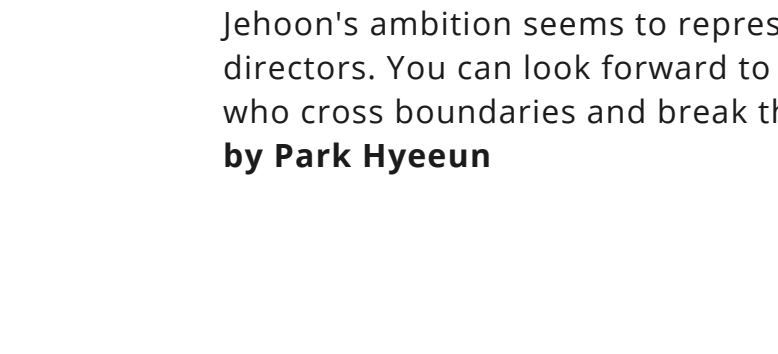
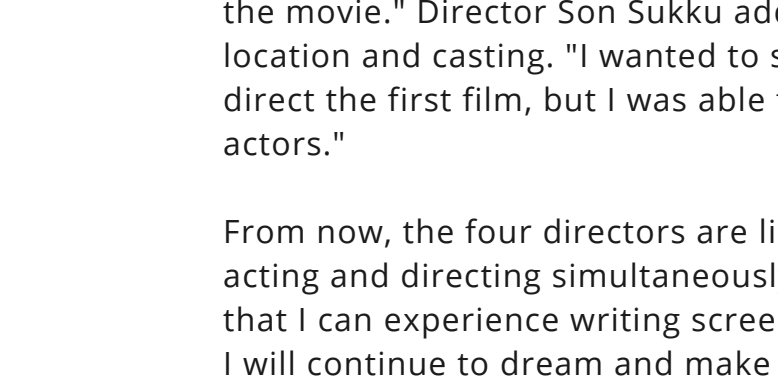
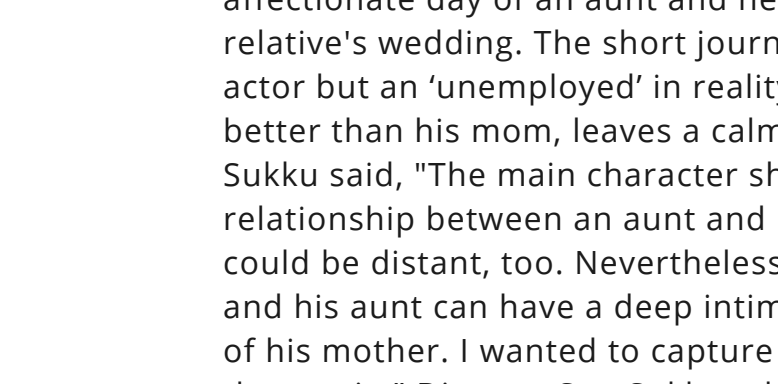
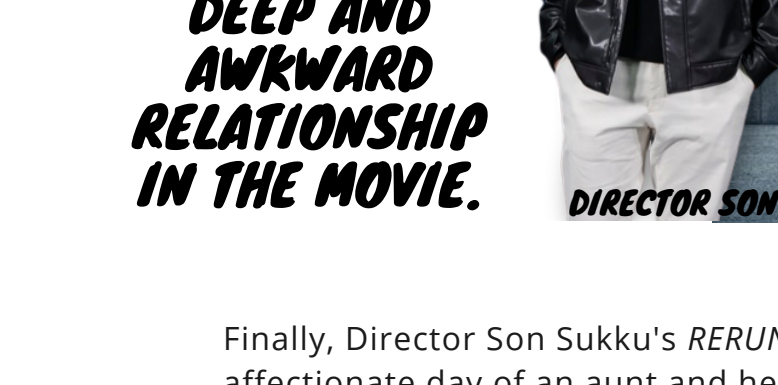
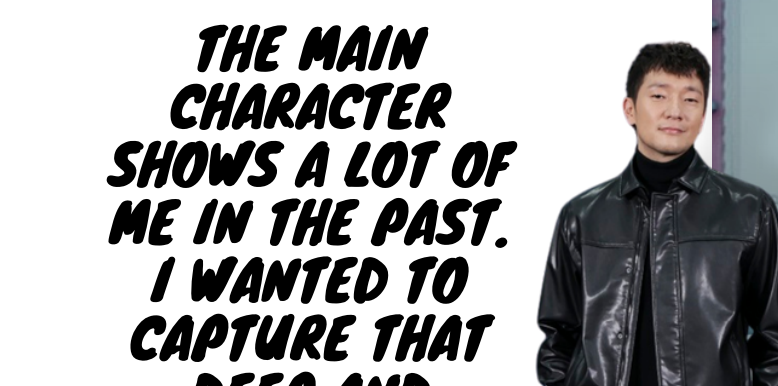
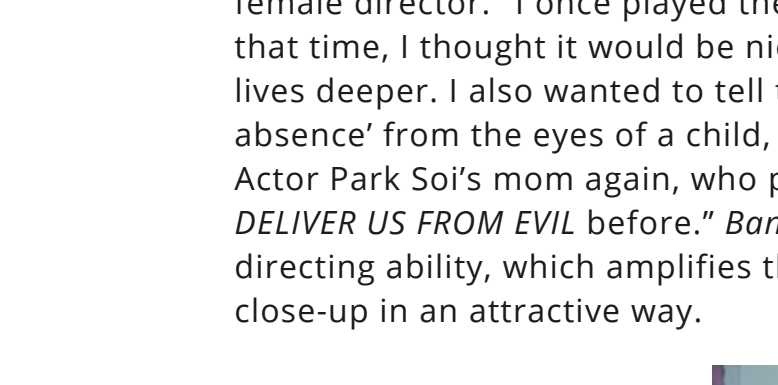
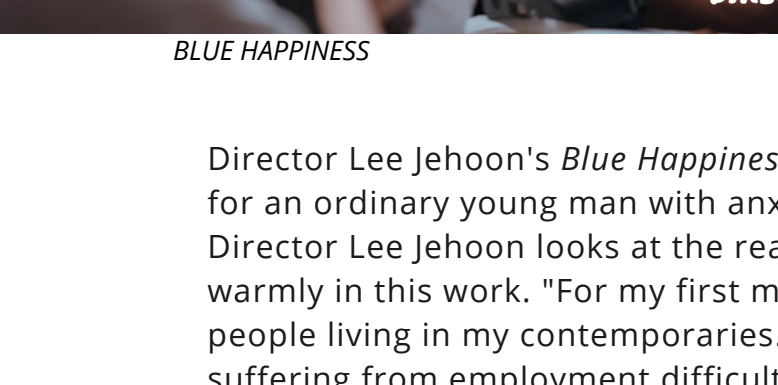
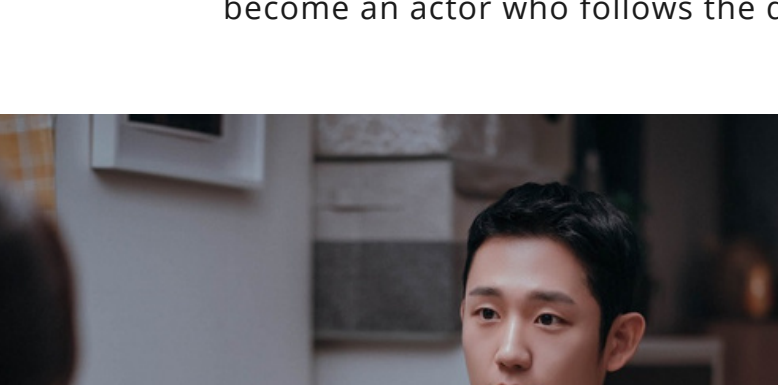
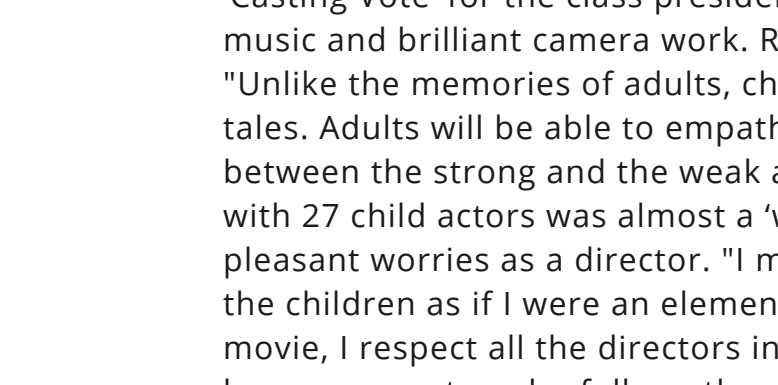
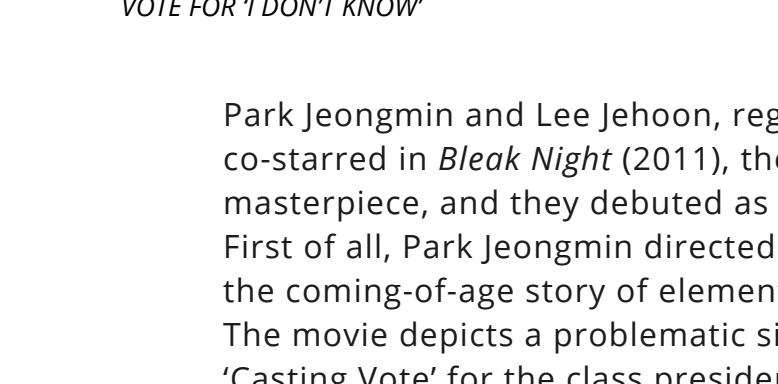
Lee Jungjae will also play the main character Park Pyeongho in his directorial debut *HUNT*. Park Pyeongho is a meticulous and cool-hearted character, an NSP agent with a natural sense and intelligence. In addition, Actor Jung Woosung, who has shown a wide range of characters across genres such as *Innocent Witness* (2019) and *Steel Rain* series, will appear as passionate and bold Kim Jungdo, an NSP agent. The two characters are special agents with their own beliefs, and the doubts between the two characters form an intense tension in the movie.



I HAD TO LEAD THE FILM AS A NEWBIE DIRECTOR PREPARING FOR MY DIRECTORIAL DEBUT AND A LEADING ACTOR AT THE SAME TIME, BUT THANKS TO THE FELLOW ACTORS WHO WORKED TOGETHER, I WAS ABLE TO FINISH IT SUCCESSFULLY.

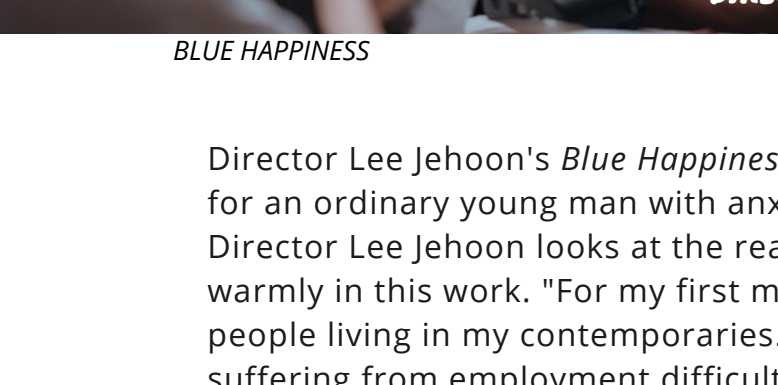
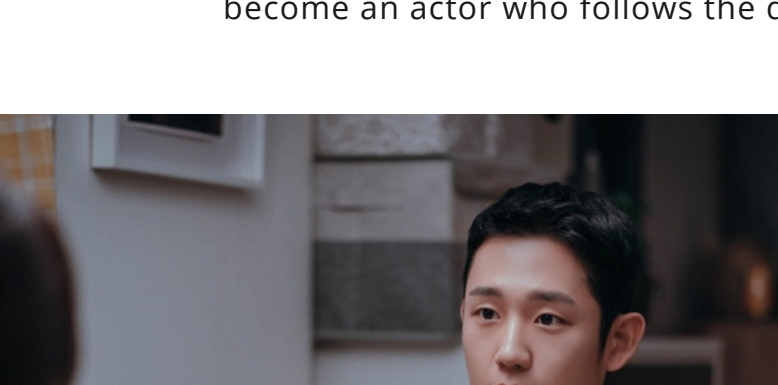
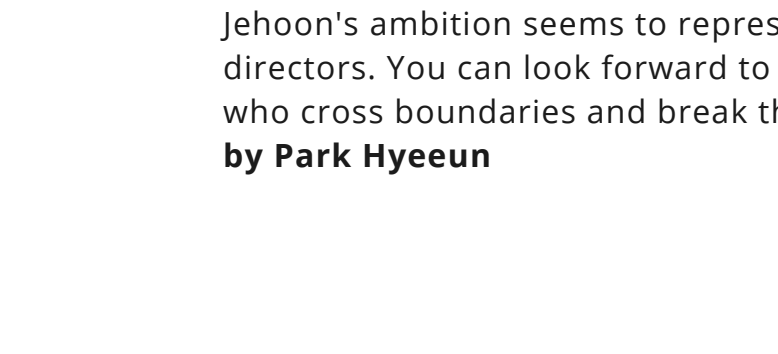
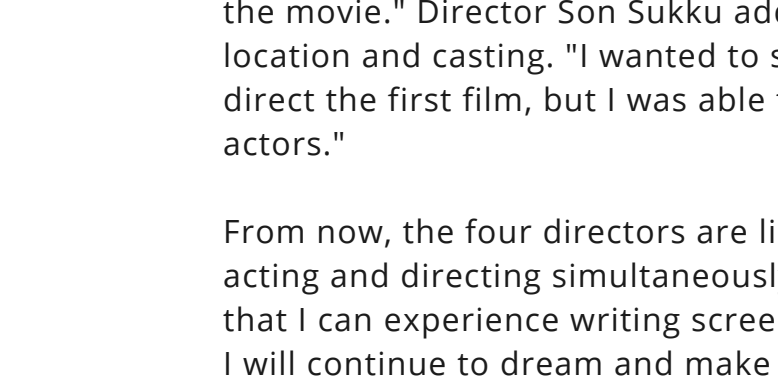
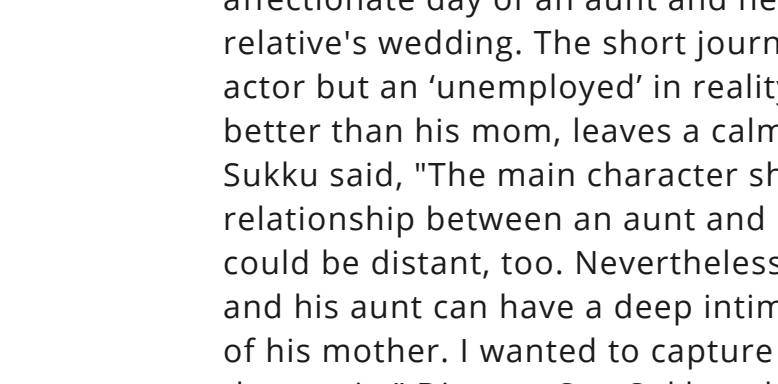
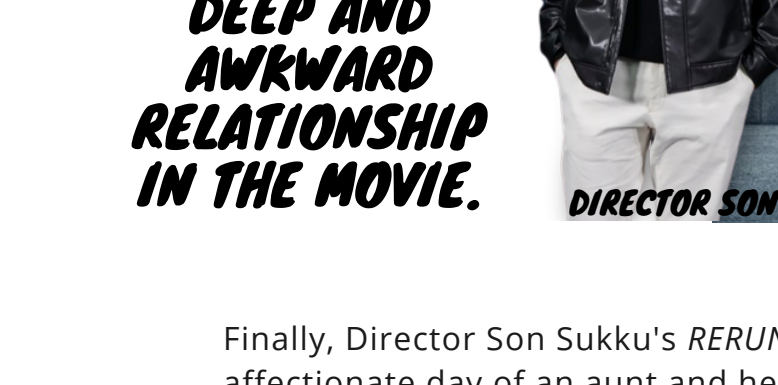
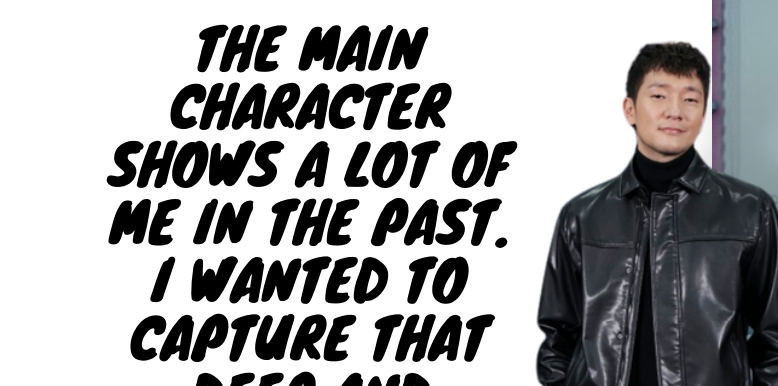
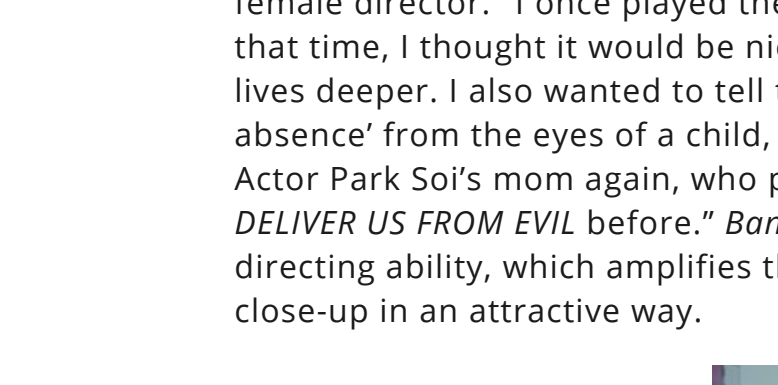
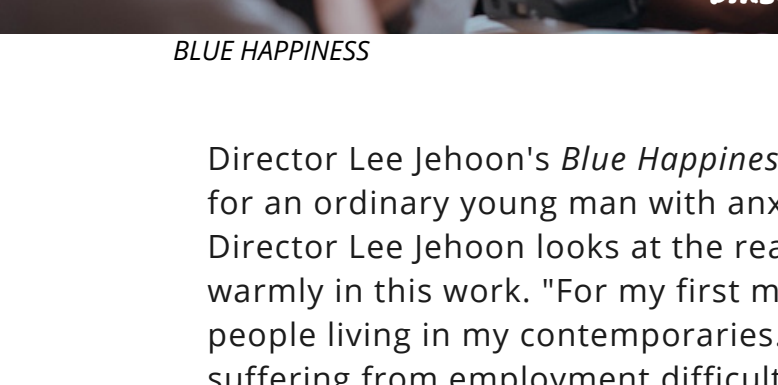
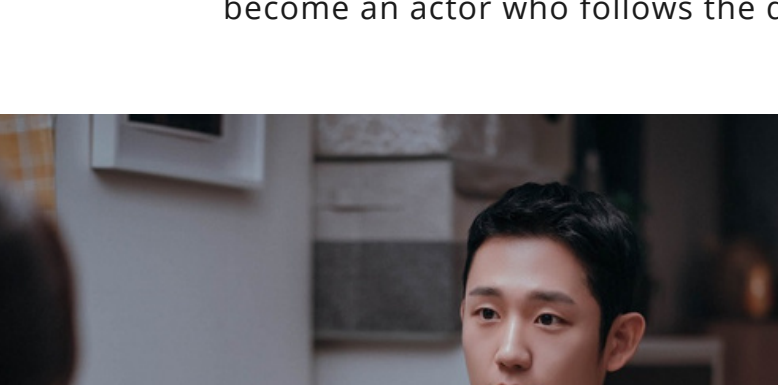
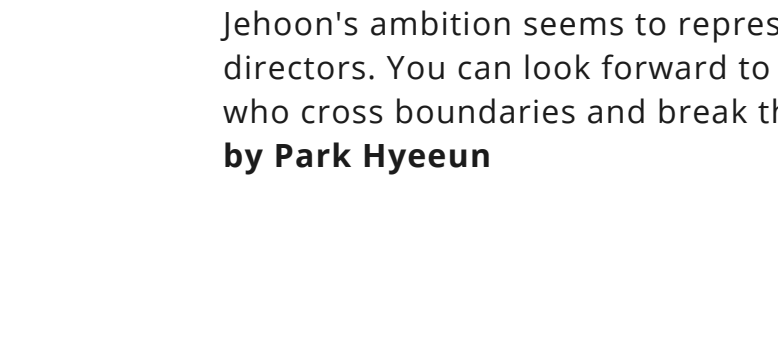
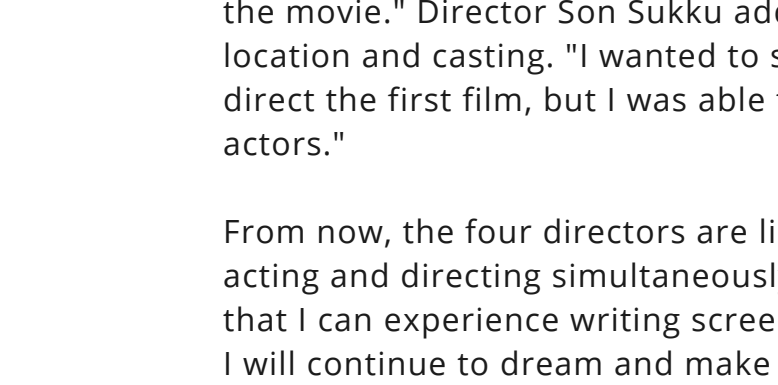
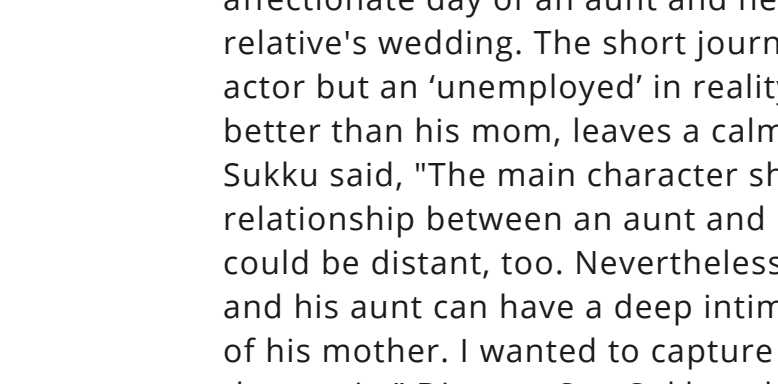
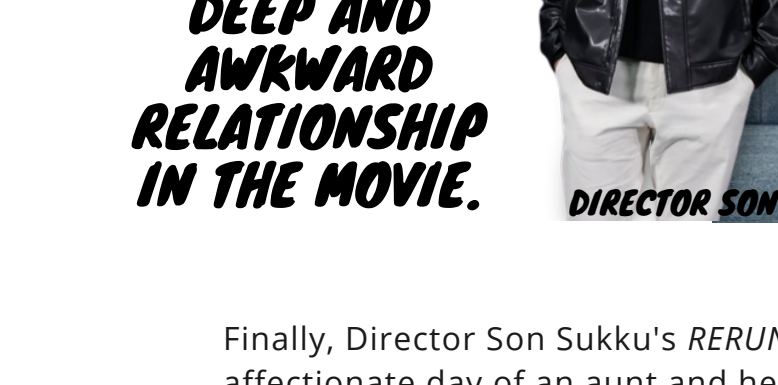
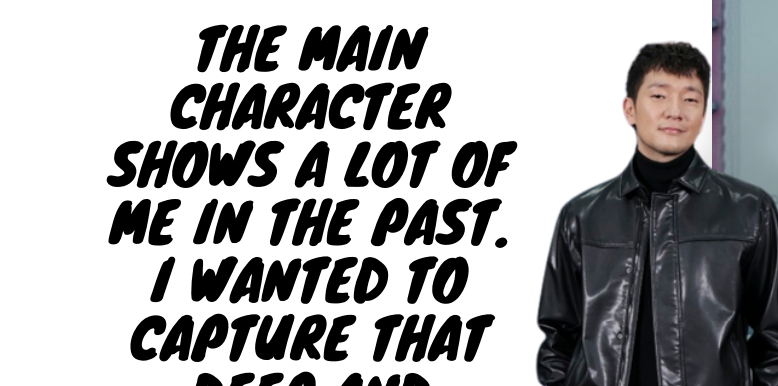
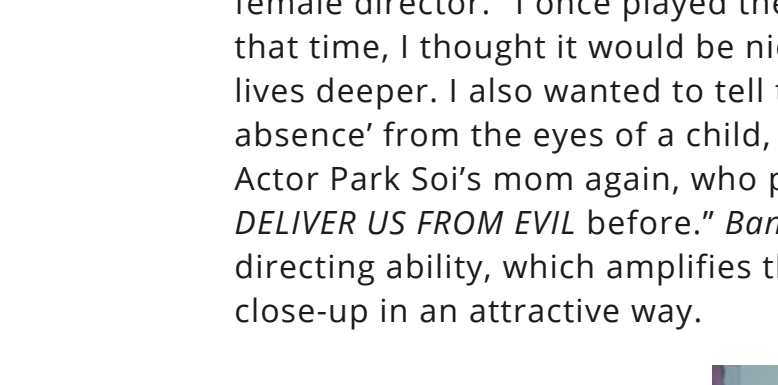
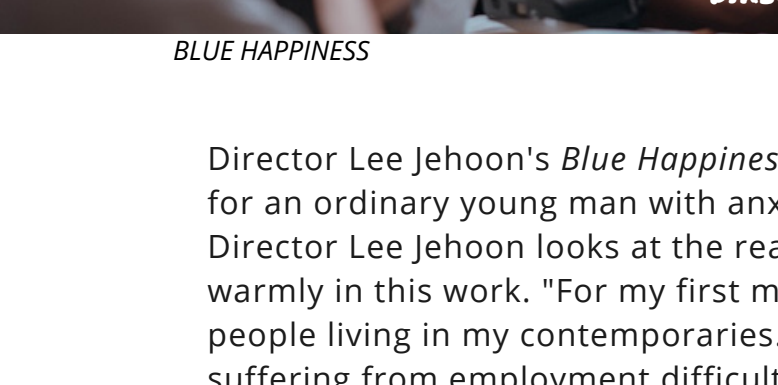
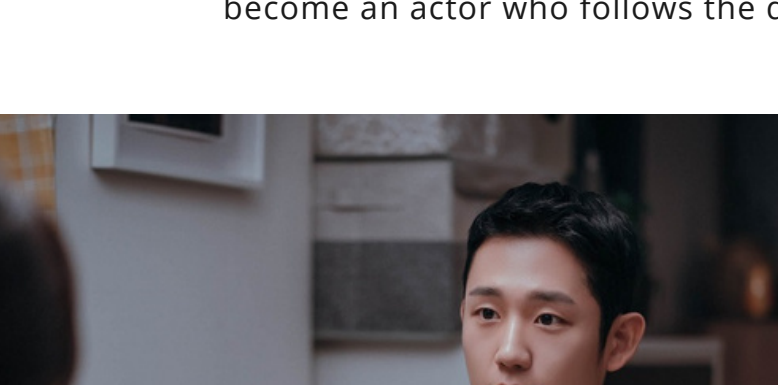
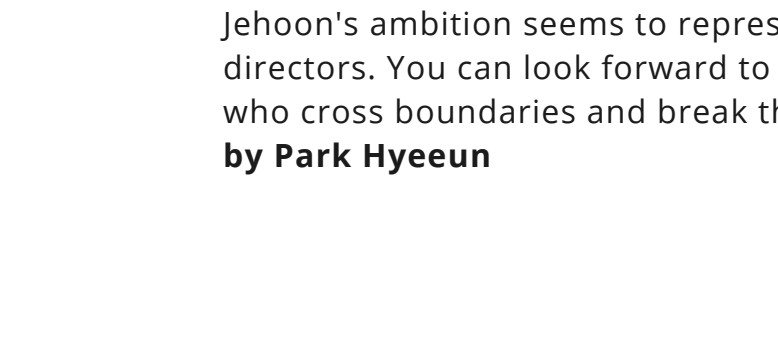
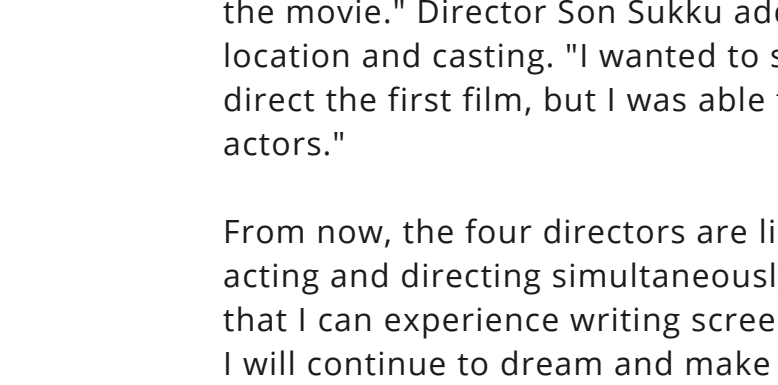
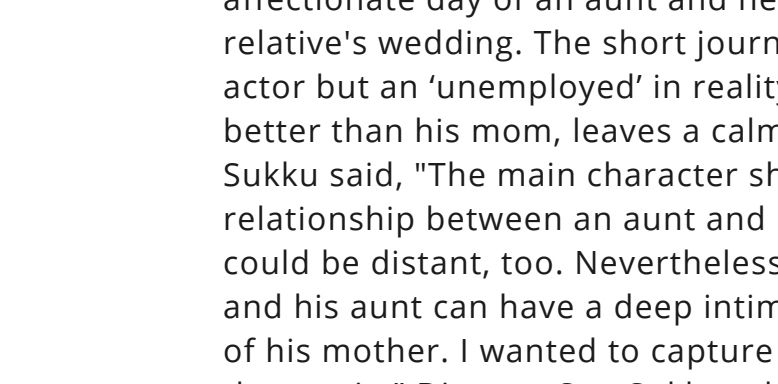
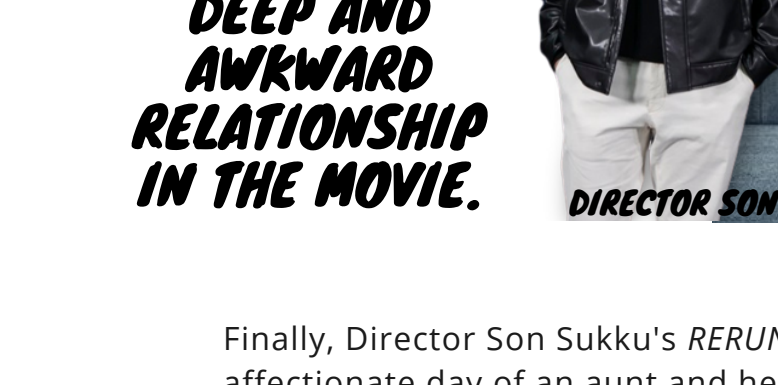
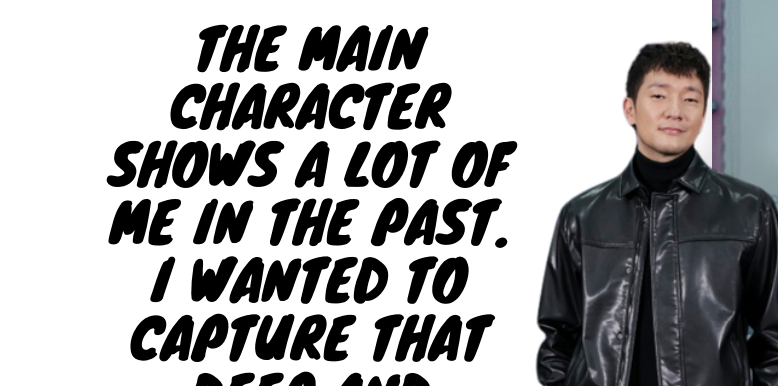
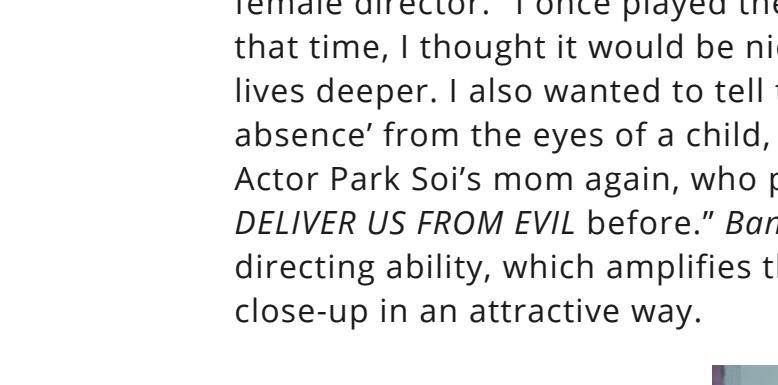
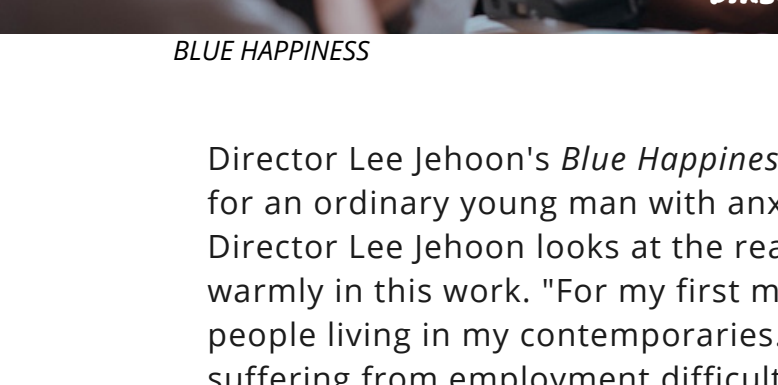
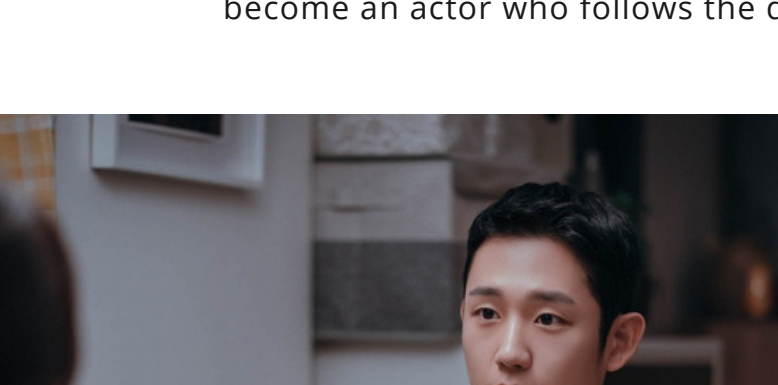
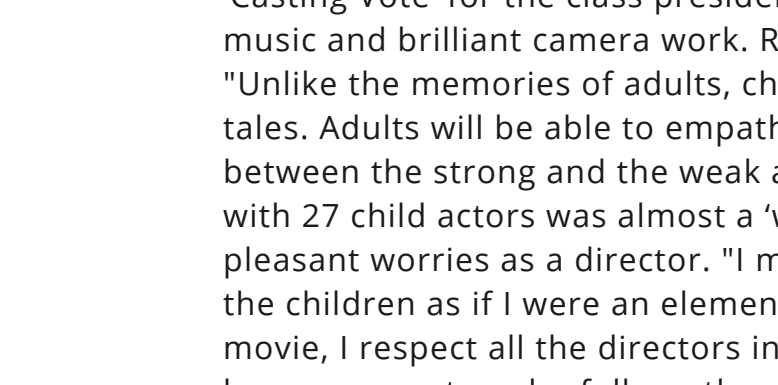


PARK JEONGMIN, LEE JEHOON, CHOI HEESO, SON SUKKU, AWAY FROM THE FRAME OF ACTORS WITH UNFRAMED



IN THE FUTURE, I VOWED TO BECOME AN ACTOR WHO FOLLOWS THE DIRECTOR'S DIRECTION WELL.

DIRECTOR PARK JEONGMIN



KOREAN CINEMA TODAY

VOL.40 December 2021

A Dancing Camera Crisscrossing Hollywood

DIRECTOR OF
PHOTOGRAPHY
**CHUNG
CHUNG
HOON**

LAST NIGHT IN SOHO, RELEASED ON DECEMBER 1 IN KOREA, IS A DEADLY BEAUTIFUL TO BE CALLED A HORROR MOVIE AND AN INTENSE HORROR MOVIE TO BE CALLED A DREAMY DRAMA.

Starting with the Venice International Film Festival, Director Edgar Wright's *Last Night in Soho*, a new film released in 2021, excited film festivals around the world from Toronto to Busan. The film was highly praised by critics as 'attractive, ecstatic, and stylish itself.' The original style of the film was completed by Chung Chunghoon's dancing camera, a Korean director of photography. Falling in love with Chung's beautiful mise-en-scene and detailed camera work while watching Park Chanwook's *The Handmaiden*(2016), Edgar Wright sent a love call to Chung Chunghoon.

What is a cinematic experience

Chung Chunghoon & Edgar Wright

"HE IS A DIRECTOR OF PHOTOGRAPHY WHO IS OUTSTANDING AT CAMERA MOVING. IN THE FILM **LAST NIGHT IN SOHO**, HIS CAMERA IS VERY MODERN WHILE RECREATING THE ATMOSPHERE OF THE 1960S. WHILE MOVING WITH THE FLOW LIKE WATER CONSTANTLY, HE USES A STYLE THAT SEEMS TO FLOAT IN THE FILM. IT IS COMPLETELY DIFFERENT FROM THE STYLE CHUNG HAS SHOWN UNTIL NOW."

Director Park Chanwook

It is the analysis of Director Park Chanwook, who created 7 films with Chung Chunghoon, including *Old Boy* (2003), which won the Grand Prix at the Cannes Film Festival, *Thirst* (2009), Hollywood entry film *Stoker* (2013), and *The Handmaiden*, the winner of the Best Foreign Language Film at the British Academy Awards. Showy London in the 1960s and the modern times in the 21st century in *Last Night in Soho* is connected and separated by Chung Chunghoon's camera. In the process, the audience can realize what a 'cinematic experience' is.

Last Night in Soho

"CHUNG CHUNGHOO IS THE WORLD'S MOST TALENTED DIRECTOR OF PHOTOGRAPHY. EVEN WHEN I WAS UNDER TREMENDOUS STRESS ON THE SET, I WAS ABLE TO LAUGH THANKS TO HIM. I'LL BE GRATEFUL TO CHUNG FOREVER, AND I LOVE HIM."

Director Edgar Wright

Not Director Edgar Wright, but Director Park Chanwook may have to compete with famous Hollywood directors for his long-time partner Chung Chunghoon in the future.

Magic Touch That Fascinated Hollywood

Stoker

Director Park Chanwook's first English film and Hollywood entry film *Stoker* gave Chung Chunghoon a global experience for the first time. In *Stoker*, a girl's coming-of-age story mixed with a strange thriller and fairy tale elements, Chung Chunghoon's camera created intense tension as it traveled like air between the Gothic mansion and the three characters. Director Chung did not approach this process 'technically'. He said, "Director Park Chanwook and I, as always, thoroughly analyzed the scenario before discussing filming techniques. I felt the characters' relationships were like playing hide-and-seek. Thanks to the limited space, I understood the characters better and used the camera angles more effectively using the corners of the house. Moving the actors inside and outside the frame as if playing hide-and-seek with the audience, I expressed their relationships, which were chasing and being chased each other." Hollywood Report evaluated Chung Chunghoon's camera work like this: "Chung Chunghoon's restless and precise camera work adds tension to the relationships among the three characters who hide something and are wary of each other." More and more Hollywood movies have begun to want a 'magic touch' by Chung Chunghoon, who adds magical power to films.

Stoker

"I FELT THE CHARACTERS' RELATIONSHIPS WERE LIKE PLAYING HIDE-AND-SEEK. THANKS TO THE LIMITED SPACE, I UNDERSTOOD THE CHARACTERS BETTER AND USED THE CAMERA ANGLES MORE EFFECTIVELY USING THE CORNERS OF THE HOUSE."

Director of photography Chung Chunghoon

Director Chung Chunghoon's Hollywood filmography continues without stopping from *Boulevard* (2015), one of Robin Williams' last films. Except for Director Park Chanwook's *The Handmaiden* in 2016, Chung Chunghoon's main stage was completely moved to Hollywood.

The film *Me and Earl and the Dying Girl*, a teenager's coming-of-age story directed by Alfonso Gomez-Rejon, won the Grand Prize at the 31st Sundance Film Festival and the Audience Award. Director Andrés Muschietti's *It* (2017), which is now a masterpiece of modern horror movies, is also Chung's filming work. The opening sequence, which rekindled 'clown phobia' in the U.S., became a representative scene of Chung Chunghoon. "It is not a horror movie. It is close to a coming-of-age movie in that children grow up through horrific events. In fact, I think all the movies I made with Director Park Chanwook are related to growth, from *Old Boy* to *The Handmaiden*."

The Camera Defining Emotions & Relationships

It

Top actors in Hollywood are also getting used to entrusting themselves to Chung Chunghoon's camera. Benedict Cumberbatch, the main character of *The Current War* (2019), in which Chung met Alfonso Gomez-Rejon again, said, "Director Chung's camera angle is surprisingly fresh. All the details of the filming were the process of building storytelling." In *Hotel Artemis* (2018), directed by Drew Pearce, Chung captured an ensemble of Hollywood's leading new and old actors, including Jodie Foster, Jeff Goldblum, Sofia Boutella, Dave Bautista, and Zachary Quinto, etc. In this work, the unique action scene unfolding in a unique place called 'Criminals' hideout hospital' is also considered Director Chung's trademark.

For the next movie, Chung chose *Zombieland: Double Tap* (2019), a comic zombie action, starring Woody Harrelson, Jesse Eisenberg, Abigail Breslin, Emma Stone, and Bill Murray. "As a big fan of the previous film, I was happy to participate in its sequel made in 10 years," said Director Chung, showing bold action catharsis in the film. Director Ruben Fleischer also claimed to be Director Chung's fan. "Director Chung Chunghoon is an unrivaled artist who has established his own style in every work he participated in Hollywood."

Director of photography Chung Chunghoon's Hollywood project is becoming more and more surprising. He has been confirmed as the filming director of OTT platform Disney Plus's new Star Wars series *Obi-Wan Kenobi*. *Wonka*, starring Timothée Chalamet, the prequel of *Charlie and the Chocolate Factory*, is also Director Chung's next film. From a teenager's coming-of-age film, horror movies, films based on real stories, SF action movies, zombie comic actions, horror movies crossing dreams and reality, legendary SF movies, to the world's most beloved fairy tales, Chung Chunghoon's camera is gradually expanding to the big stage.

However, he will stand in front of the camera with the same mindset when filming *Old Boy* or the *Star Wars* series. "Only when I fully understand the stories and characters can I capture the exact scene I want. I believe that if you understand the character accurately, you can create a scene that anyone can relate to in any genre." From the beginning to the present, Director Chung Chunghoon's camera has been looking at 'universal emotions and relationships that we can all empathize with.' The results were uniquely stylish.

by Choi Junwoo

"I BELIEVE THAT IF YOU UNDERSTAND THE CHARACTER ACCURATELY, YOU CAN CREATE A SCENE THAT ANYONE CAN RELATE TO IN ANY GENRE."

Director of photography Chung Chunghoon

kofic
KoBiz
Korean Film Biz Zone

KOREAN CINEMA TODAY

VOL.40 December 2021

UPCOMING FILMS

MUST SEE KOREAN FILMS

ACEMAKER

The Match

2022 | Drama

DIRECTOR Kim Hyungjoo

CAST Lee Byunghun, Yoo Ahin

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In 1982, Cho Hunhyun became the first Korean to achieve the highest dan rank in the game of go and is amassing records on the Korean circuit, when, one day, he meets young kid Changho at an amateur competition and sees in him a raw talent that he believes he could turn into a champion. Cho decides to train the boy, who eventually becomes a professional player. But soon enough, Changho feels oppressed by Cho's teaching methods and wants to develop his own style, and he eventually starts to challenge him at the highest level of the competitions.

Based on the true rivalry between the two Koreans who are regarded among the best Go players of the late 20th century, this film is the sophomore effort of Kim Hyungjoo, who debuted to much praise in 2017 with the comedy *The Sheriff in Town* (2017). Hot on the heels of his newfound popularity thanks to his surprise appearance in *Squid Game*, Lee Byunghun is starring as the legendary Cho Hunhyun, while Yoo Ahin is playing his younger apprentice. Yoo was brought to the notice of international viewers with Lee Changdong's critically acclaimed *BURNING*, and in 2021, he cemented his stature as one of the leading performers of his generation when he earned a bevy of awards with his take as a nonverbal cleaner for a gang in the indie crime drama *Voice of Silence*, including the Cheval Noir Award for Best Actor at the Fantasia International Film Festival.

by Fabien Schneider

CONTENTS PANDA (NEW)

Special Delivery

2022 | 108MIN | Crime Action

DIRECTOR Park Daemin

CAST Park Sodam,

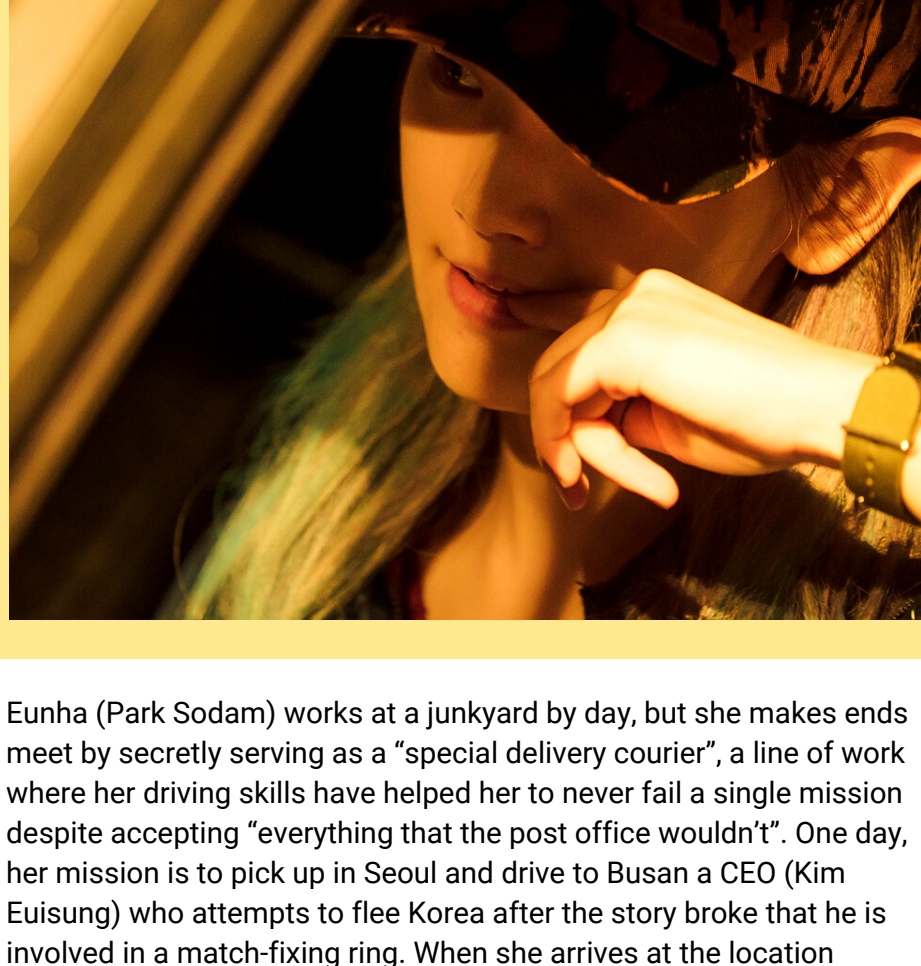
Song Saebyeok

RELEASE DATE Jan 12, 2022

CONTACT Contents Panda (NEW)

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Eunha (Park Sodam) works at a junkyard by day, but she makes ends meet by secretly serving as a "special delivery courier", a line of work where her driving skills have helped her to never fail a single mission despite accepting "everything that the post office wouldn't". One day, her mission is to pick up in Seoul and drive to Busan a CEO (Kim Euisung) who attempts to flee Korea after the story broke that he is involved in a match-fixing ring. When she arrives at the location where they are supposed to meet, she only finds the man's young son, Seowon (Jeong Hyeonjun). As it soon appears, the boy is carrying with him the security key of the bank account where his father hid USD 30 million, which whets the appetite of a police officer (Song Saebyeok), who is the actual mastermind behind the fixing ring. Eunha, therefore, finds herself tracked by the police and tries to bring the child to safety.

Special Delivery is the first high-profile role for Park Sodam after she gained international fame with her participation in the Oscar Best Picture Winner *PARASITE* (2019). As a coincidence would have it, she is reuniting with her *PARASITE* costar and co-winner of the Screen Actors Guild Award for Best Ensemble, Jeong Hyeonjun, who played the child she was hired to look after. **by Fabien Schneider**



The Policeman's Lineage

2022 | 119MIN | Crime Drama

DIRECTOR Lee Kyuman

CAST Cho Jinwoong, Choi Wooshik

RELEASE DATE Jan 5, 2022

CONTACT Contents Panda (NEW)

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Email sales@its-new.co.kr

Minjae (Choi Wooshik) is a young man who has just been recruited to become the latest in a long line of police officers. He is driven by a strong sense of ethics and believes that the police must be held accountable if they commit any crime while on duty. The higher-ups see in him the perfect candidate for an internal investigation, and so he is entrusted with the mission to probe with the utmost care and discretion the chief of his new team. Nobody knows how Kangyoon (Cho Jinwoong) could afford his lavish villa and luxurious car, thus raising red flags, and he often professes that the end justifies the means, which obviously doesn't sit well with Minjae. But by working with Kangyoon on a drug trafficking case, Minjae finds himself in circumstances that challenge his moral code.

Director Lee Kyuman is best known for the thriller *Children...* (2011), his former directing effort, which was based on a real-life case that remains to this day unsolved. For his return to the director's chair, he teamed up with the new star of the Korean crime thriller, Cho Jinwoong, who could be seen in *Nameless Gangster: Rules of the Time* (2012), *A Hard Day* (2014) and *Believer* (2018). Playing the young untried recruit is Choi Wooshik, who became an international star thanks to his starring role in *PARASITE* (2019).

by Fabien Schneider

FINECUT

Hot Blooded

2022 | Action Drama

DIRECTOR Cheon Myeongkwan

CAST Jung Woo, Kim Kapsoo,

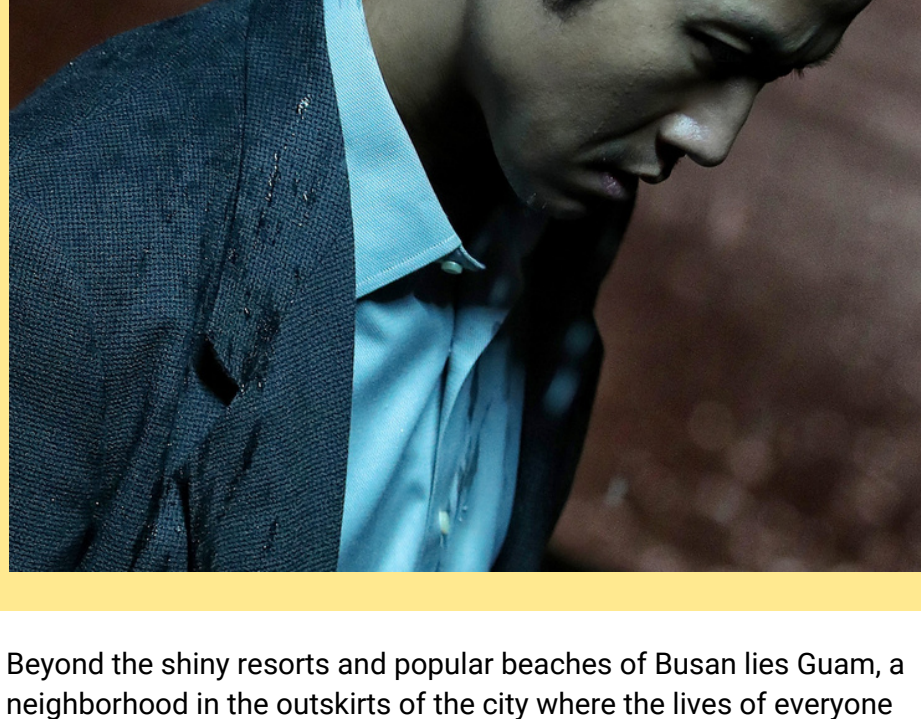
Choi Moosung

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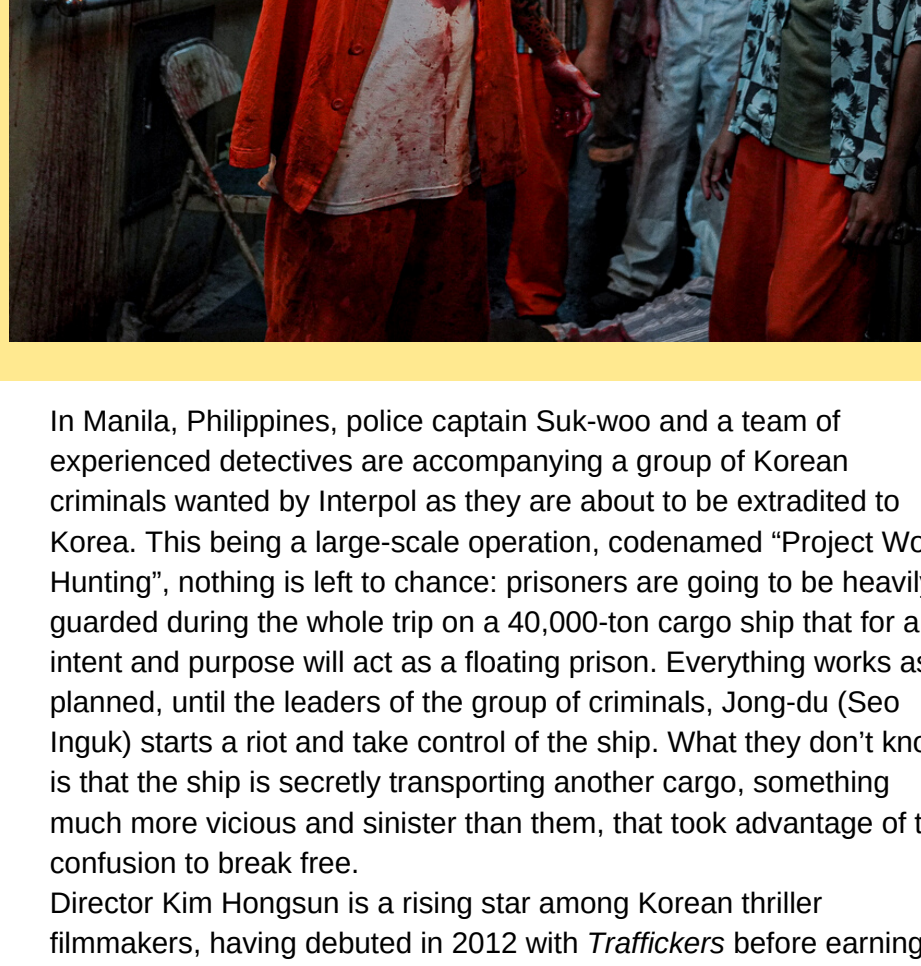
festival@finecut.co.kr



Beyond the shiny resorts and popular beaches of Busan lies Guam, a neighborhood in the outskirts of the city where the lives of everyone revolve around the harbor. Hee-su (Jung Woo) has always lived there under the wing of a local boss, Don Son (Kim Kapsoo), and naturally became his right-hand man. He is now the one in charge of the day-to-day affairs of the Manlijang Hotel, after more than twenty years working for Son. One day, Yong-kang (Choi Moosung), who was on the run after he became suspected of murder, returns to Busan, which triggers a chain reaction, and Hee-su is caught up in a clash between rival factions.

Hot Blooded is based on a 2016 novel by award-winning writer Kim Unsu, whose thriller *The Plotters* made into the New York Times Book Review's Editor's Choice when it was published in English in 2019. It is the first directing effort of Cheon Myeongkwan, who has been penning screenplays for cinema since the 1990s, most notably contributing to *Gun and Gun* (1995) and *Boomerang Family* (2013).

He is best known today as a novelist, with his best well-known book *My Uncle, Bruce Lee*, being set for an upcoming film adaptation. With *C'est Si Bon* and *The Himalayas* star Jung Woo, and veteran actor Kim Kapsoo, last seen in *Steel Rain*. **by Fabien Schneider**



Project Wolf Hunting

2022 | Hard-boiled Action Thriller

DIRECTOR Kim Hongsun

CAST Seo Inguk, Jang Dongyoon

CONTACT Finecut

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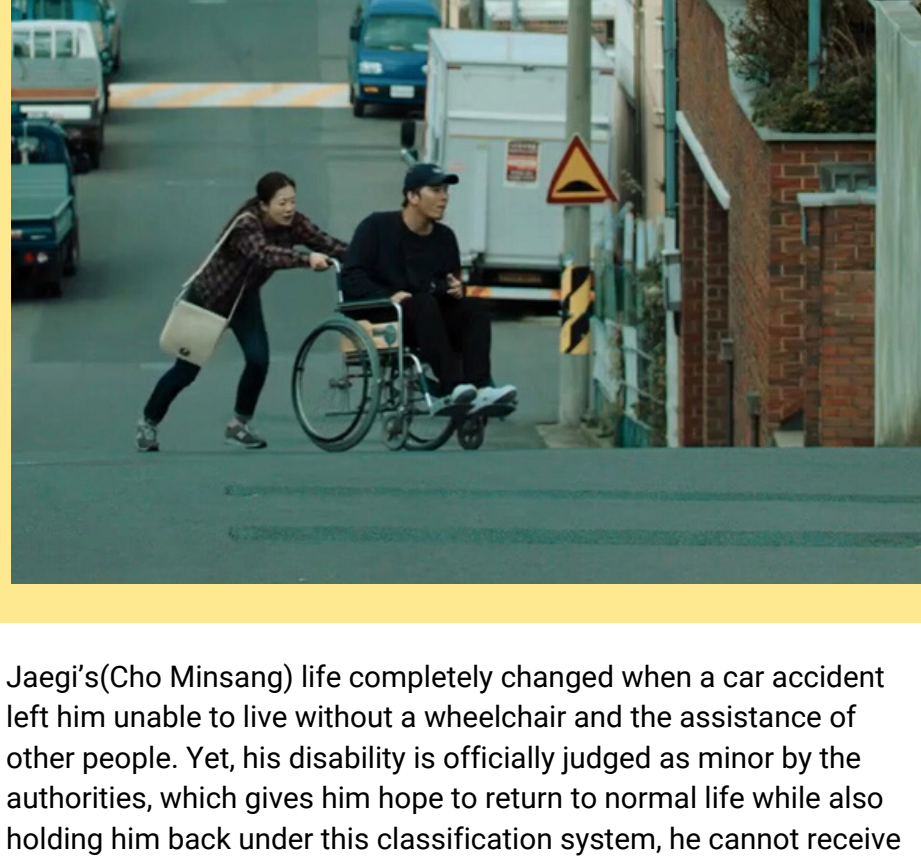
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In Manila, Philippines, police captain Suk-woo and a team of experienced detectives are accompanying a group of Korean criminals wanted by Interpol as they are about to be extradited to Korea. This being a large-scale operation, codenamed "Project Wolf Hunting", nothing is left to chance: prisoners are going to be heavily guarded during the whole trip on a 40,000-ton cargo ship that for all intent and purpose will act as a floating prison. Everything works as planned, until the leaders of the group of criminals, Jong-du (Seo Inguk) starts a riot and take control of the ship. What they don't know is that the ship is secretly transporting another cargo, something much more vicious and sinister than them, that took advantage of the confusion to break free.

Director Kim Hongsun is a rising star among Korean thriller filmmakers, having debuted in 2012 with *Traffickers* before earning his first accolade, the Blue Dragon Film Award for Best New Director, with *The Con Artists* (2014). He most recently dabbled in the occult horror genre with *Metamorphosis* (2019). His new project is headlined by Seo Inguk, a singer who was revealed through a TV singing contest in 2009 and made his acting debut that same year in the hit youth drama series *Reply 1997*. His costar Jang Dongyoon is best known for TV series *The Tale of Nokdu* and *Mr. Sunshine*.

by Fabien Schneider



Awoke

2022 | 97MIN | Drama

DIRECTOR Jung Jaeik, Lim Taesoo

CAST Cho Minsang, Lim Hojun

CONTACT Indiestory Inc.

Tel +82 2 722 6051

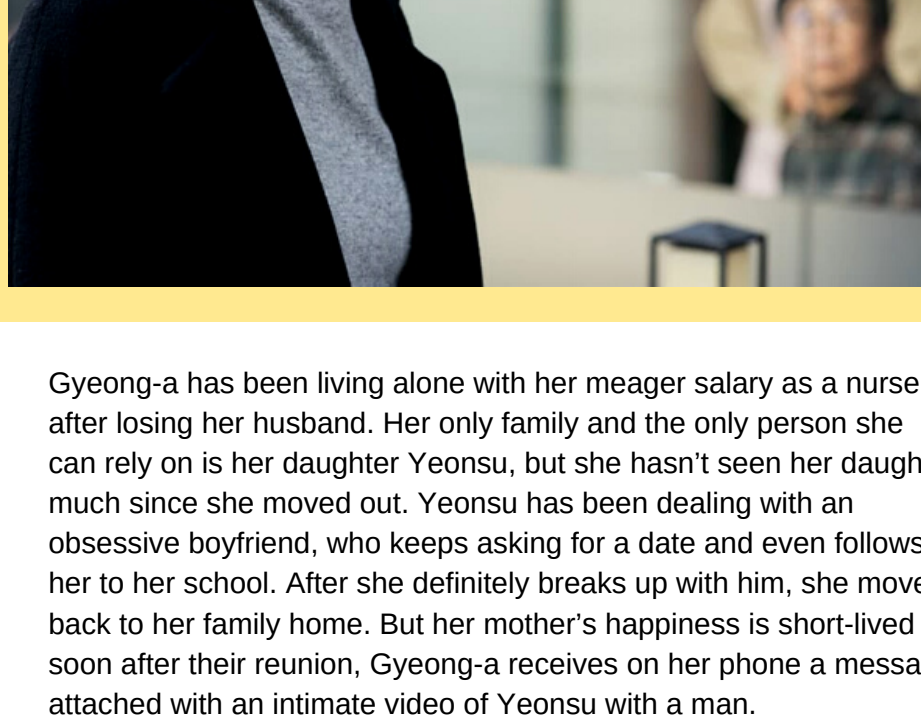
Email indiestory@indiestory.com,

hojin.indiestory@gmail.com

Jaegi's (Cho Minsang) life completely changed when a car accident left him unable to live without a wheelchair and the assistance of other people. Yet, his disability is officially judged as minor by the authorities, which gives him hope to return to normal life while also holding him back under this classification system, he cannot receive a pension and is deemed fit for some job positions for persons with disabilities, but he gets refused every time he goes to a job interview as it is clear to the employers that he couldn't perform the demanded tasks. Jaegi knows that his only solution is to request a new and fairer assessment of his disability to receive more appropriate benefits, but doing so would mean accepting that he might never return to his previous life.

Much has been written in Korea about the 6-tier disability classification system that has been in use for more than 30 years to determine what benefits people with disabilities were eligible for. It was officially abolished in 2019, and this film serves as a testimony of the kind of bureaucratic difficulties people could face under this system. This collaboration between Jung Jaeik, a director with a disability from Jeju, and Seo Taesoo was one of the highlights in the Korean competition of the Jeonju International Film Festival in 2021.

by Fabien Schneider



Gyeong-a's Daughter

2022 | Drama

DIRECTOR Kim Jungun

CAST Ha Yunkyung, Kim Jungyoung

CONTACT Indiestory Inc.

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Email indiestory@indiestory.com,

hojin.indiestory@gmail.com

Gyeong-a has been living alone with her meager salary as a nurse after losing her husband. Her only family and the only person she can rely on is her daughter Yeonsu, but she hasn't seen her daughter much since she moved out. Yeonsu has been dealing with an obsessive boyfriend, who keeps asking for a date and even follows her to her school. After she definitely breaks up with him, she moves back to her family home. But her mother's happiness is short-lived as soon after their reunion, Gyeong-a receives on her phone a message attached with an intimate video of Yeonsu with a man.

With illegal filming and digital sex crime cases remaining a hot topic in Korea, the first feature film from Kim Jungun, who previously won the Grand Prize of the Catholic Film Festival for the short *Night Working* (2017), attempts to depict how difficult it is for a family to overcome together the shock and the shame caused by such crimes.

Lead actor Ha Yunkyung is no stranger to heavy social dramas, having played a police officer investigating a child abuse case in *Go Back* (2021). She was also seen playing a resident doctor in the hit medical series *Hospital Playlist* (2020). Joining her is Kim Jungyoung, best known for her television work with recurring roles in the series *River Where Moon Rises* (2021) and *Solomon's Perjury* (2016). **by Fabien Schneider**

KOREAN CINEMA TODAY

VOL.40 December 2021

UPCOMING FILMS

MUST SEE KOREAN FILMS

K-MOVIE ENTERTAINMENT

THE ROUNDUP

2022 | Crime Action

DIRECTOR Lee Sangyong

CAST Don Lee (aka Ma Dongseok), Son Sukku

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Following his Hollywood debut in the Marvel Studios tentpole *Eternals*, Don Lee (aka Ma Dongseok) is returning to Korean films by revisiting one of his most popular hits as he is set to reprise his role as the burly Detective Ma in *The Roundup*, the sequel to the 2017 crime-action hit *THE OUTLAWS*.

For this second instalment, the so-called 'Beast Cop' Ma Seokdo heads to a foreign country to extradite a suspect, but almost as soon as he arrives, he learns about additional crimes attributed to a vicious murderer who has been attacking tourists in the region for years.

Detective Ma and his team have to go deep and push further than they ever have before to apprehend this dangerous new criminal.

THE OUTLAWS was the surprise hit of the Chuseok holidays in 2017 when it welcomed 6.8 million viewers (USD 51.9 million). Playing the villain, following Yoon Kyesang's turn as the antagonist in the original, will be Son Sukku, the rising star seen in Netflix's *D.P.*, the 2019 vehicular action-thriller *Hit-and-Run Squad* and the recent romantic comedy *Nothing Serious*.

Handling the director's reigns this time around is Lee Sangyong, marking his directorial debut after having served as the assistant director on *THE OUTLAWS* as well as *Long Live the King* (2019). **by Pierce Conran**



THE WILD

2022 | Action Noir

DIRECTOR Kim Bonghan

CAST Park Sungwoong, Oh Daehwan

CONTACT K-MOVIE ENTERTAINMENT

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Woochul (Park Sungwoong) used to be a prize fighter with a brilliant record in the boxing ring, but all that changed one day when one of his opponents died in the middle of a match, and he found himself carted off to prison for manslaughter. Having served his time, Woochul is being released and intends to be a model citizen on the outside. On the other hand, his friend Doshik (Oh Daehwan) is a good-for-nothing who will do anything to get ahead. The lives of these friends, whose life choices and personal philosophies had placed them on different paths, are about to come crashing into each other as they are forced to betray one another.

The Wild is the fourth feature film from director Kim Bonghan, who previously made the 80s-set political crime drama *ORDINARY PERSON* (2017) and last year's Thailand-set crime action-comedy *The Golden Holiday* with Kwak Dowon. Known for *New World* (2013), *The Shameless* (2015) and *The Great Battle* (2018), lead Park Sungwoong recently appeared in the action-comedy *OK! MADAM* (2020). Oh Daehwan's recent credits include the action noir *DELIVER US FROM EVIL* (2020) and this year's gangland drama *Tomb of the River*. **by Pierce Conran**

LOTTE ENTERTAINMENT

LIFE IS BEAUTIFUL

2022 | 122MIN | Musical Drama

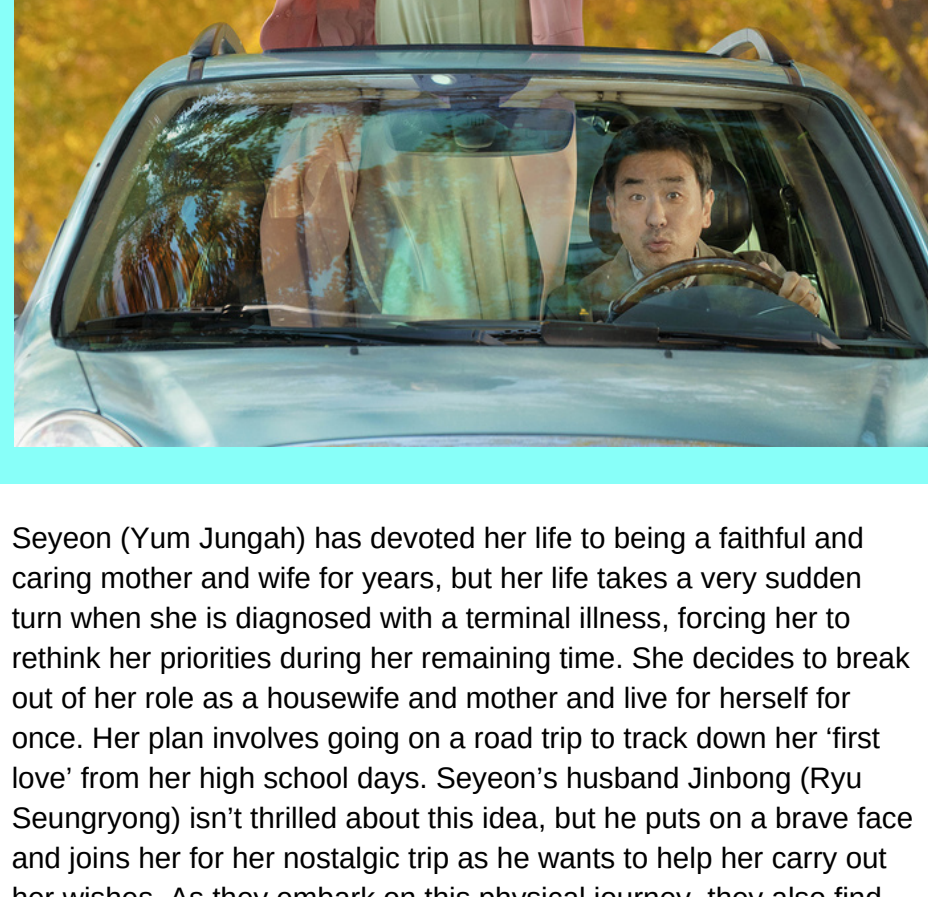
DIRECTOR Choi Kookhee

CAST Ryu Seungryong, Yum Jungah, Ong Seongwu

CONTACT Lotte Entertainment

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Seyeon (Yum Jungah) has devoted her life to being a faithful and caring mother and wife for years, but her life takes a very sudden turn when she is diagnosed with a terminal illness, forcing her to rethink her priorities during her remaining time. She decides to break out of her role as a housewife and mother and live for herself for once. Her plan involves going on a road trip to track down her 'first love' from her high school days. Seyeon's husband Jinbong (Ryu Seungryong) isn't thrilled about this idea, but he puts on a brave face and joins her for her nostalgic trip as he wants to help her carry out her wishes. As they embark on this physical journey, they also find themselves on a journey of self-discovery as memories bubble up from their past.

It is the third film from director Choi Kookhee, who turns his attention to the musical genre following his bowling sports drama *SPLIT* (2016) and the financial drama *Default* (2018). Veteran actors Yum Jungah and Ryu Seungryong take on the leading roles as the couple. Known for *Intimate Strangers* (2018), Yum recently appeared in the hit TV drama *SKY Castle*. A reliable box office star, Ryu led the comedy smash *Extreme Job* in 2019. Ong Seongwu, of the Kpop band Wanna One, also appears in his feature film debut.

by Pierce Conran



CATTLE RUN

2022 | Drama

DIRECTOR Kim Jihyun

CAST Ryu Seungryong, Park Haejun

CONTACT Lotte Entertainment

Tel +82 2 6277 5907

Email international02@lotte.net

Extreme Job (2019) star Ryu Seungryong will return to screens in a new drama. In *Cattle Run*, he will team up with *Fourth Place* (2016) and *Believer* (2018) actor Park Haejun.

Ryu and Park play Mansu and Byungsu, brothers who don't speak to one another, are cold to each other and raised their own cattle on separate ranches - 'Jung's Ranch' and 'The Original Jung's Ranch'.

During a contest, one of Byungsu's cows beats Mansu's cow for the first time, but Mansu discovers symptoms of an infectious disease in his brother's winning cow. Following deep contemplation, Mansu makes the hard decision to report the case and is devastated when all his cattle, as well as the rest of the cattle in the area, are destroyed to stem the spread of the disease. Owing to this terrible event, Byungsu comes to resent his brother even more. A sad and guilty Mansu then discovers a newborn calf moving within one of the dead cows. But Byungsu soon finds out about his secret.

Cattle Run is the debut of director Kim Jihyun. Following the recent romantic comedy *Perhaps Love* (2021) and the upcoming film Lee Jiwon's drama *Bi-gwang* (literal title), *Cattle Run* is a film directed by the female director and Actor Ryu Seungryong participated.

by Pierce Conran

MEGABOX PLUS M

DECIBEL

2022 | Action Drama

DIRECTOR Hwang Inho

CAST Kim Raewon, Lee Jongsuk, Jung Sanghoon, Cha Eunwoo

CONTACT Megabox Plus M

Tel +82 2 3017 3553

Email sales@megabox.co.kr



Doyeong (Kim Raewon) is a former lieutenant commander who has suffered from PTSD ever since a horrific submarine incident during which he lost many of his colleagues. For his bravery, during the tragedy, he is considered a national hero, yet he is still tormented by guilt, and also suffers following his estrangement from his family.

Doyeong receives a cryptic phone call from a mysterious individual one day, who threatens that he will blow up a football stadium with improvised explosives, which will go off when they are triggered by a specific decibel.

Doyeong succeeds in saving the day in the nick of time, but his troubles have only just begun as the terrorist remains hellbent on endangering innocent lives, including Doyeong's wife and daughter. Racing against the clock, Doyeong tries to chase down the terrorist and save his family, while a secret from his past also comes bubbling up to the surface.

Decibel is the third film of director Hwang Inho, following *Spellbound* (2011) and *Monster* (2014). Leading actor Kim Raewon was last seen in *Long Live the King* (2019) and TV drama *L.U.C.A.: The Beginning*, while co-star Lee Jongsuk is known for shows like *Pinocchio* and *W* as well as films *V.I.P.* (2017) and *Hot Young Bloods* (2014). **by Pierce Conran**



THE DEVIL'S DEAL

2022 | Political Drama

DIRECTOR Lee Wontae

CAST Cho Jinwoong, Lee Sungmin, Kim Mooyul

CONTACT Megabox Plus M

Tel +82 2 3017 3553

Email sales@megabox.co.kr

Director Lee Wontae and actor Cho Jinwoong team up for the second time on the Busan-set period political drama *The Devil's Deal*, following their 2017 Colonial Era prison drama *MAN OF WILL*.

Director Lee is also known for the crime-thriller *The Gangster, The Cop, The Devil*, which bowed at the Cannes Film Festival in 2019. Leading man Cho's major credits include *A Hard Day* (2014) and *Believer* (2018). Also among the cast are Lee Sungmin of *The Spy Gone North* (2018) and Kim Mooyul, who recently starred in *On the Line* as well as *The Gangster, The Cop, The Devil*.

Cho plays Haewoong, a political aspirant who becomes a candidate for the local assembly. However, his dreams are foiled when he's taken out of the running by Suntae (Lee Sungmin), a local bigwig who secretly controls the reigns of power. With mounting campaign debt to deal with, Haewoong decides to get his hands dirty. He steals classified government information about an urban development plan and teams up with local gang leader Pildo (Kim Mooyul) in exchange for a share of the spoils. Haewoong reenters the race with an aggressive new focus, but little does he know that his troubles have only just begun. **by Pierce Conran**

KOREAN CINEMA TODAY

VOL.40 December 2021

UPCOMING FILMS

MUST SEE KOREAN FILMS

M-LINE DISTRIBUTION

KINGMAKER

2022 | 123MIN | Political Drama

DIRECTOR Byun Sunghyun

CAST Sul Kyunggu, Lee Sunkyun

RELEASE DATE Jan 2022

CONTACT M-LINE DISTRIBUTION

Tel +82 2 796 2426

Email sales@mline-distribution.com



PARASITE (2019) star Lee Sunkyun stars in *Kingmaker* as SEO

Chang-dae, a political campaign strategist who aspires to change the

world. Seduced by the political platform of KIM Woon-bum, played by

Sul Kyunggu, he joins his campaign, and the pair go up against the

current ruling dictatorial party, using an aggressive and propagandist

campaign to push KIM to the top of the polls. The ambitious SEO

believes that in politics, the ends justify the means, so he believes

that dirty tactics are sometimes necessary, however, KIM contends

that those methods are not true politics. As their conflict begins to

deepen, SEO is contacted by the other side with a secret offer

regarding the next presidential election.

Following *PARASITE*, Lee recently appeared in Kim Jeewoon's *Dr.*

Brain, the debut Korean language series of Apple TV+. Veteran star

Sul has been feted across this year's Korean film awards shows,

winning several Best Actor accolades for his turn in Lee Joonik's *The*

Book of Fish. *Kingmaker* is the latest film from director Byun

Sunghyun, who last made the acclaimed gang thriller *The Merciless*,

also starring Sul, which was invited to the Cannes Film Festival in

2017. His other films include the romantic comedy *Whatcha Wearin'*

(2012), and the music drama *The Beat Goes On* (2012).

by **Pierce Conran**



Yoo Seyoon is a famous comedian who decides to film a video for 15

days to get to the root of a disturbing problem he has experienced

since childhood. During this video project, he captures mysterious

phenomena taking place around him. Ever since he was 14 years

old, Seyoon has repeated odd gestures and spit out meaningless

words. Over time, the symptoms became worse until the point they

eventually disappeared. Yet they still remained as a painful memory,

especially to the friends and family who witnessed the bizarre actions

he kept repeating around them. Now 42, Seyoon, who has become a

family man, begins once more to hear these strange sounds and

experience strange phenomena, which start to haunt him more and

more as they intensify. He decides to record his daily life to pinpoint

the source of the sounds. Over the days that pass, his unusual

project begins to capture extraordinary scenes on camera.

My Stranger is the directorial debut of Cha Jinwoo and features

comedian Yoo Seyoon playing himself, with fellow gagman Im Wooil

also among the cast of this mockumentary-styled comedy that

features supernatural phenomena and shaman exorcisms. The film

was released in domestic theaters in early December.

by **Pierce Conran**

MY STRANGER

2021 | 72MIN | Horror

DIRECTOR Cha Jinwoo

CAST Yoo Seyoon, Im Wooil

RELEASE DATE December 9, 2021

CONTACT M-LINE DISTRIBUTION

Tel +82 2 796 2426

Email sales@mline-distribution.com

SHOWBOX

EMERGENCY DECLARATION

2022 | Disaster Thriller

DIRECTOR Han Jaerim

CAST Song Kangho, Lee Byunghun,

Jeon Doyeon, Kim Namgil,

Yim Siwan, Kim Sojin, Park Haejoon

CONTACT SHOWBOX CORP.

Tel +82 2 3218 5649

Email sales@showbox.co.kr



Veteran chief police detective Inho (Song Kangho) receives a tip that

a man is threatening to commit a terror attack on a plane. During his

investigation, he finds out that the suspect has boarded flight No.

KI501. Despite his fear of flying, parent Jaehyuk (Lee Byunghun)

decides to travel to Hawaii for the sake of his daughter's health.

While going through the airport, he is distracted by a suspicious man

who hangs around and speaks to them in a threatening way. The

flight departs Incheon for Hawaii, but soon afterward, a man dies

onboard under mysterious circumstances. Fear and chaos spread

quickly, not only throughout the cabin but also on the land. Learning

of the brewing crisis, Transport Minister Sookhee (Jeon Doyeon) sets

up a counterterrorism task force and calls an emergency meeting

during which they will try to find a way to land the plane.

Following his hit prosecutor saga *The King* (2017), director Han

Jaerim returns to theaters with the big-budget aviation disaster film

Emergency Declaration. The film assembles one of the most

impressive casts ever featured in a Korean film, including luminaries,

such as Song Kangho, Lee Byunghun, Jeon Doyeon, Kim Namgil,

Yim Siwan, Kim Sojin and Park Haejoon. The film, which cost KRW

28.5 billion (USD 24 million) to produce, was invited to an Out of

Competition slot at this year's Cannes Film Festival.

by **Pierce Conran**



Jiwoo (Kim Donghwi) is an outcast in a prestigious private high

school, who doesn't fit in owing to his social class, which separates

him from his richer classmates. One day, he meets Haksung (Choi

Minsik), the school's security guard, who happens to be a

mathematical genius who defected from North Korea, and now lives

his life with the door shut on his past. Jiwoo asks Haksung to teach

him math, and although he is reluctant to do so at first, Haksung

eventually relents. Jiwoo and Haksung, both at the low points in their

lives, open up to one another during their special math sessions, but

when Jiwoo is framed for an incident that happens in school, their

friendship is put to the test, especially when people begin to pry into

Haksung's past.

Old Boy (2003) and *Roaring Currents* (2014) star Choi Minsik

headlines his second film of the year, following Im Sangsoo's

Heaven: To the Land of Happiness which was the opening film of this

year's Busan International Film Festival. New actor Kim Donghwi

previously appeared in the second season of the hit K-drama

Stranger. Director Park Donghoon has also made the features *Girl*

By Girl (2007) and *Enlightenment Film* (2010).

by **Pierce Conran**

IN OUR PRIME

2022 | Drama

DIRECTOR Park Donghoon

CAST Choi Minsik, Kim Donghwi

CONTACT SHOWBOX CORP.

Tel +82 2 3218 5649

Email sales@showbox.co.kr



Dowoo (Lee Joongok) is running an old motel on the shore of Paro

Lake, in the mountains just 20km away from the border with North

Korea, while looking after his old mother, who is afflicted with

dementia. When she disappears one day, the whole village comes to

provide assistance to this man who has always been praised for his

devotion. Dowoo's attention turns to a mysterious man, Hoseung

(Kim Daegun), who showed up at the motel soon after and plans to

stay here for a while. With his mother remaining missing, people

around him begin to find his attitude suspicious, which doesn't fail to

irritate him, and even the police take an interest in him and conduct

searches at the motel. When the body of a friend who was bullying

Dowoo is discovered in the motel, Dowoo is confident he just fell into

a trap laid by his enigmatic guest.

Not to be confused with his homonym, the veteran director Im

Sangsoo, Lim Sangsu is a young filmmaker who spent a decade

honing his skills as an assistant director and had only made two

shorts before, the latest of which, *Rain Shower* (2018), won the Jury

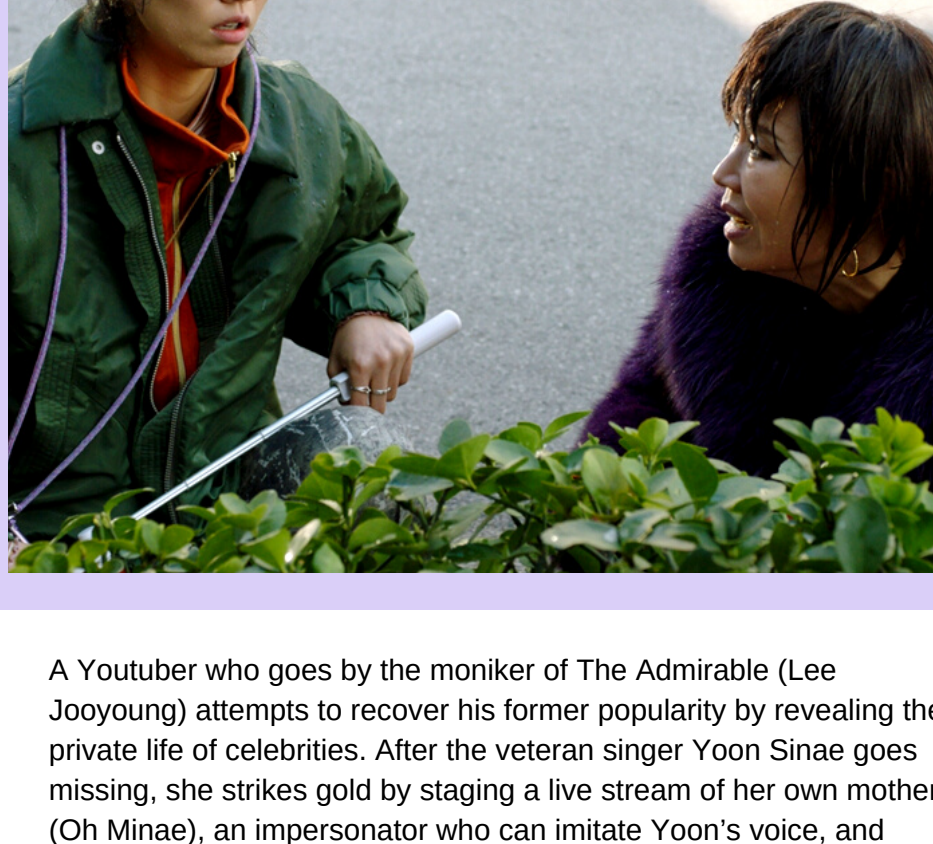
Award at the Paris Korean Film Festival. His debut feature, which he

describes as an exploration of the frightening things people keep

hidden deep inside of them, stars Lee Joongok, who was most

recently seen in *HITMAN: AGENT JUN* and *Extreme Job*.

by **Fabien Schneider**



Missing Yoon

2022 | 104MIN | Drama

DIRECTOR Kim Jinhwa

CAST Lee Jooyoung, Oh Minae,

Noh Jaewon

CONTACT Studio Bonanza

Tel +82 2 797 7581

Email sales@mirovision.com

A Youtuber who goes by the moniker of The Admirable (Lee

Jooyoung) attempts to recover his former popularity by revealing the

private life of celebrities. After the veteran singer Yoon Sinae goes

missing, she strikes gold by staging a live stream of her own mother

(Oh Minae), an impersonator who can imitate Yoon's voice, and

gained many followers. When her mother joins hands with 'Yoon

Sinae' (Noh Jaewon), a young man who had dreams of becoming a

K-pop star but now makes a living as a Yoon impersonator, to look

for their missing idol, The Admirable decides to take this opportunity

to rack up even more views and equips their car with spycams to

live-stream their journey without them knowing.

A project from the Korean Academy of Film Arts, *Missing Yoon* is the

debut feature of director Kim Jinhwa. Lead actor Lee Jooyoung is a

model and up-and-coming performer who first got noticed in 2018

with the role of a speechless drug manufacturer in the thriller

Believer (2018), a role the director had initially planned for a male

actor but eventually changed after meeting her. She later expanded

her repertory with credits in *Miss Baek* (2018), *SAMJIN COMPANY*

ENGLISH CLASS (2020), and the Netflix Original Series *The School*

Nurse Files (2020), and was most recently seen in *Josée*, the Korean

film adaptation of the Japanese short story of the same name.

by **Fabien Schneider**

LOCATION

MIRACLE



THE STATION WAS REBUILT

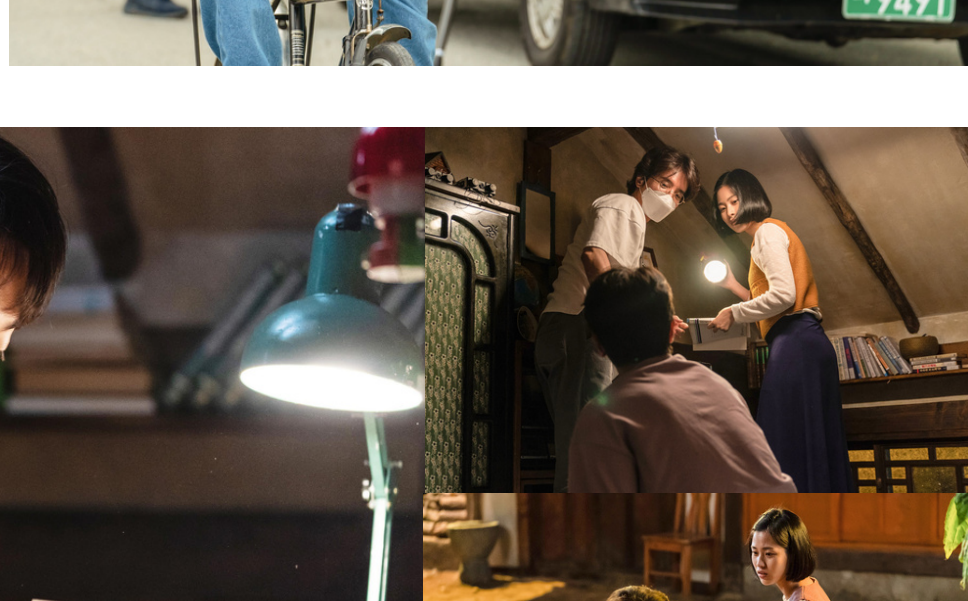
The area of Yangwon Station, the background of the movie, is a remote village deep in a valley surrounded by sheer cliffs. With the opening of the Yeongam Line in 1955, the railroad passed through the village, but there was no train station. Therefore, the villagers had to walk approximately 3.7km along the railroad to Seungbu Station to get on the train. It was the fastest and only way to the town. It was in April 1988 that Yangwon Station was established. The villagers personally picked stones with pickaxes and stacked bricks to create a simple station of about 12 square yards. It is the story of the birth of the first private capital station in Korea.

Yangwon Station in *Miracle* is not the real Yangwon Station. The same is true of the scenery of Seungbu Station and the village. The production team said, "At the beginning of the production, we considered filming in Bonghwa, but the conditions around Yangwon Station were not convenient in many ways for the numerous equipment and staff coming in and out." The movie was started because of the setting of the village with a railroad track but no train station, but such a harsh environment prevented them from shooting the scenes of the movie.



Yangwon Station was filmed after restoring it to its life-size in Yucheon-ri, Yeoryang-myeon, Jeongseon, Gangwon-do. The scene where Joonkyung (Park Jeongmin) and Rahee (Lim Yoona) ride bicycles and pass through the country road under the strange rock cliffs is a view of Nakcheon-ri, Imgye-myeon, Jeongseon.

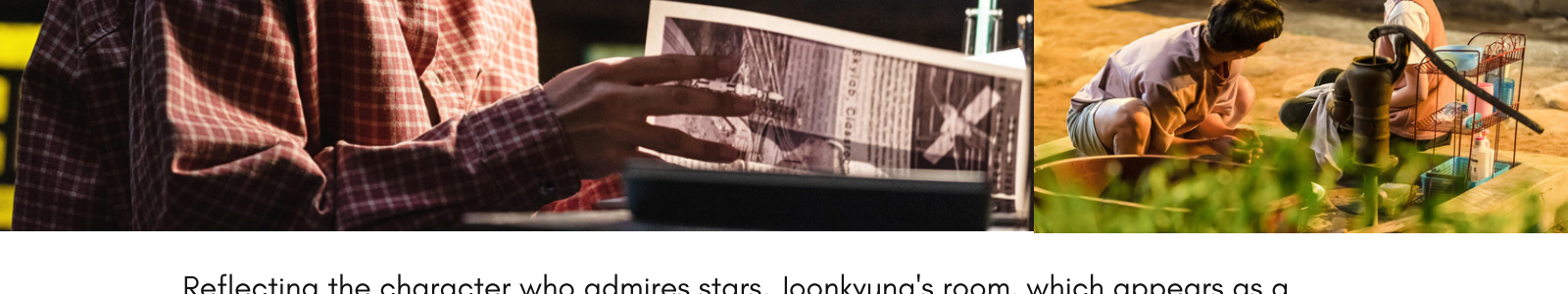
The exterior of Seungbu Station is the look of Dogyeong-ri Station in Samcheok, Gangwon-do. Dogyeong-ri Station is a one-story wooden building built in 1959 during the Japanese colonial period and the oldest train station on the Yeongdong Line. The inside of the train was filmed inside the old train with a narrow gauge preserved at the Uiwang Railway Museum in Gyeonggi-do. The train was manufactured in Korea in 1965 and ran on the Suin Line. Unlike regular passenger trains, it is characterized by a structure in which passengers sit facing each other.



BACK TO 1980'S

Miracle focused on capturing the sensibility of the 1980s, which stimulates nostalgia, while also capturing the sentimental atmosphere of a rural village without train stations through beautiful sceneries and colors.

To capture the lively sceneries harmonized with nature, such as fresh greenery under the blue sky and railroad passing through the vast mountain, the production team captured the video without missing a railroad track, stream, grass, bird, or wind in the various locations, including Jeongsun and Samcheok in Gangwon-do as well as Sangju and Youngju in Gyeongsangbuk-do.



Reflecting the character who admires stars, Joonkyung's room, which appears as a major place, was set up as a high space where he could observe the sky closely, that is, an attic with windows, and the production design team made delicate efforts to express the story of Joonkyung, who still insists on the attic with childhood memories even after he grew up tall enough to hit the ceiling of the attic.

Meanwhile, the props and the episodes from the 1980s, which recall old memories just by looking at them, added a warm sensibility to the movie. Besides old cassette tapes, VHS, game players, polaroid cameras, and map books, the staff managed to scrape up red public phones and mailboxes from all over the country, stimulating pleasant nostalgia. On top of that, the colorful costumes, reflecting the era of school uniform autonomy in the 1980s but adding bold colors and patterns, evoke fresh curiosity for young audiences and old memories for audiences who shared the 1980s.

To capture the lively sceneries harmonized with nature, such as fresh greenery under the blue sky and railroad passing through the vast mountain, the production team captured the video without missing a railroad track, stream, grass, bird, or wind in the various locations.

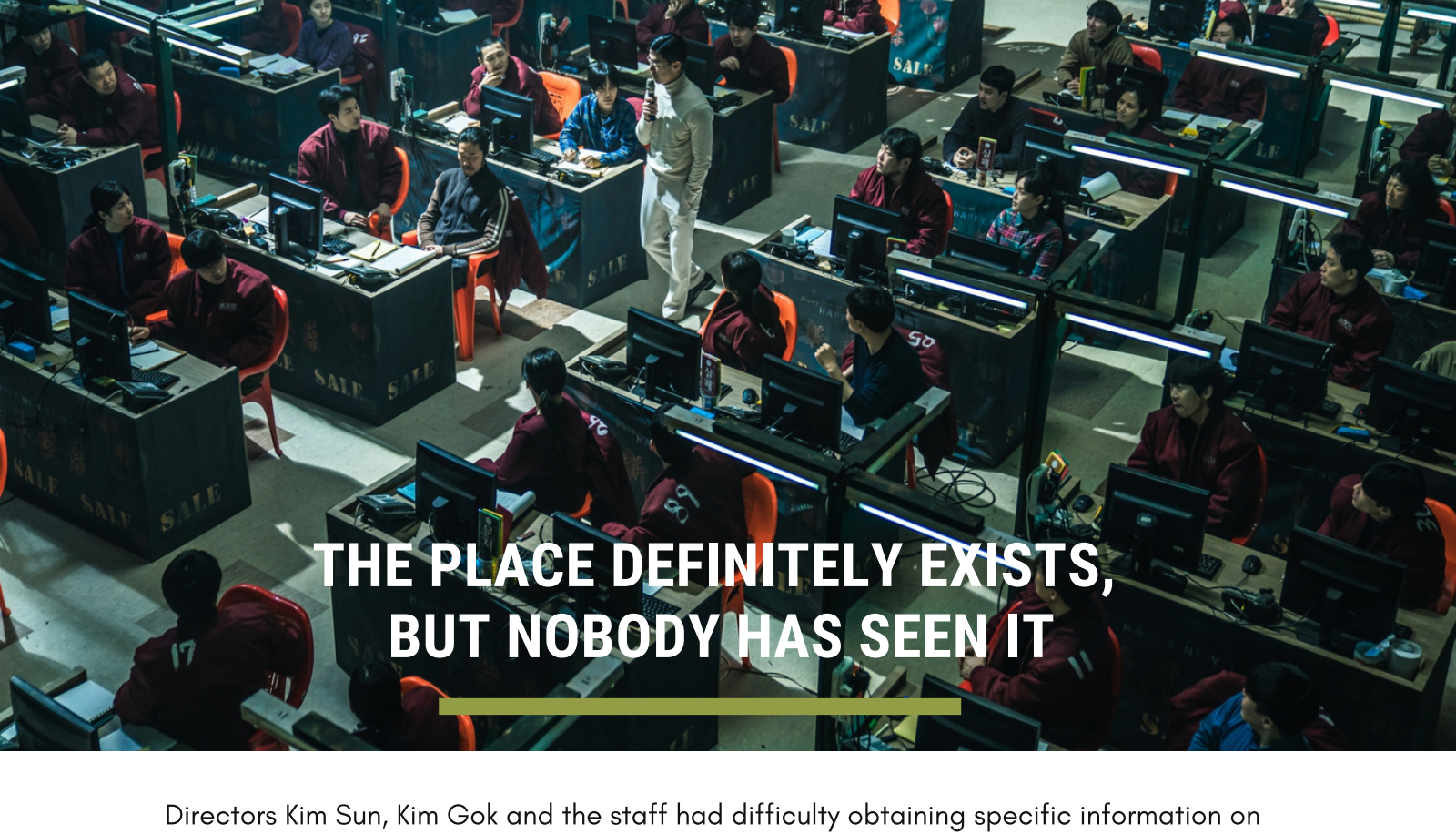


RECREATION OF

ON THE LINE

On the Line is a crime movie that occurs when Seojoon (Byun Yohan), who lost everything caught by the trap of a voice phishing organization, infiltrates their base in China to recover the money taken from him and meets the voice phishing designer 'Pro Kwak' (Kim Mooyul).

On the Line follows Seojoon, who infiltrated the call center, the base of a voice phishing organization, and shows the secret of this world to the audience. Directors Kim Gok and Kim Sun said, "We constantly tried to capture everything about the voice phishing organization as realistic and detailed as possible. We think that was the only way to raise the alarm for this crime." The staff made the film based on thorough preliminary research.



THE PLACE DEFINITELY EXISTS, BUT NOBODY HAS SEEN IT

Directors Kim Sun, Kim Gok and the staff had difficulty obtaining specific information on the base of a voice phishing organization. They said, "The hard thing was there were no videos or visual materials taken at the base. Even if there were some, they were secretly filmed, so the visual quality was very bad, or it didn't fit the movie because the photos were taken after the organization left the place." Based on the advice of experts, the base of voice phishing, which added the detailed imagination of the production designer Lee Nagyoom, is the heart of *On the Line*. Production designer Lee Nagyoom explained, "At first, I thought of a big and empty shopping mall, where desires were expressed by consumption once. As another twisted desire enters the place, it fits conceptually that it occurs as a crime."



OVERSEAS LOCATION COMPLETED BY TECHNOLOGY

The realistic landscapes of China and the Philippines, the background of the voice phishing bases, is one of the fun to watch in *On the Line*. In conclusion, the actors did not go to the local areas and produced results that made use of the local feeling. It is all thanks to the local locations which were completed as the best cinematic space.

On the Line was born during the Pandemic, which started and finished its shooting in 2020. At the end of January 2020, a week before the filming in China, the COVID-19 virus began to spread in earnest in China, and it became unclear whether filming in the location was possible or not, so the production team set up an on-site production consisting of overseas staff members.

Since the main concept of the movie was 'realism,' it was the best way to capture the base of an actual voice phishing organization, known to be based in China and Southeast Asia. When the production team for *On the Line* commanded in real-time in Korea, the local production team in China filmed the landscape of Shenyang, China, and the Korean production team shared it in real-time and monitored it. In addition, *On the Line* was able to capture vivid local images on the screen by the local production team's efforts in the Philippines.

Through CG, the Korean production team synthesized the actors and the overseas landscape taken by the local production team, realizing vivid overseas scenes on the screen. Many people naturally regarded that the perfect result was from the large-scaled overseas location. The new overseas location method of *On the Line* will be an exemplary case for movies that need overseas locations in a pandemic situation later.

by Lee Sohee



Through CG, the Korean production team synthesized the actors and the overseas landscape taken by the local production team, realizing vivid overseas scenes on the screen. The new overseas location method of *On the Line* will be an exemplary case for movies that need overseas locations in a pandemic situation later.





“AN ACTOR WHO HAS NOT BEEN SEEN IN KOREAN MOVIES SO FAR.”

Director Lee Changdong

This is what Director Lee Changdong thought the moment he saw Jeon Jongseo at the audition for *BURNING* (2018). *BURNING* was highly anticipated as it was the first film in eight years after *Poetry* (2010) directed by Lee Changdong. So, the new film drew attention at the time when it conducted an open audition to select the heroine of the movie. The standard was to cast a female actor with a new charm and sensibility to play the heroine. After months of auditions, Jun Jongseo, who had quit the university and attended an acting academy for her dream of becoming an actor, was cast for Haemi, the main character, winning the competition of 2,000:1.

The master's choice was right. In the opening sequence of *BURNING*, a strange-looking narrator model dancing in front of a clothing discount store, watched Jongsu (Yoo Ahin), walking toward her, and at the moment, we could confirm that a new actor appeared who we had never seen before. Jun Jongseo successfully led the first 20 minutes of the movie, which deals with Jongsu and Haemi's reunion, as a bad girl in her narrator model clothes, as a mysterious girl when she told her plans for the trip to Africa in pantomime, and as a seductive girl when she was tempting Jongsu.

In the scene where Ben (Steven Yeon), another main character of *BURNING*, Jongsu, and Haemi got together, they performed like ping pong. When Haemi, who is like an immature lover when she is with Ben, and who does not hide her dark expression when she is alone with Jongsu, dances drunk on cannabis in Jongsu's garden, Jun Jongseo monopolizes the scene like the seal of *BURNING* without the help of the two opposing actors. The gesture of expressing a bird with her top off while looking at the sunset is the dance of 'Great Hunger,' who is hungry for the meaning of life that Haemi admired, showing the beautiful figure of Jun Jongseo, who was 'burning' herself in her first lead role. It was a natural result that she entered the Cannes Film Festival and received the spotlight.



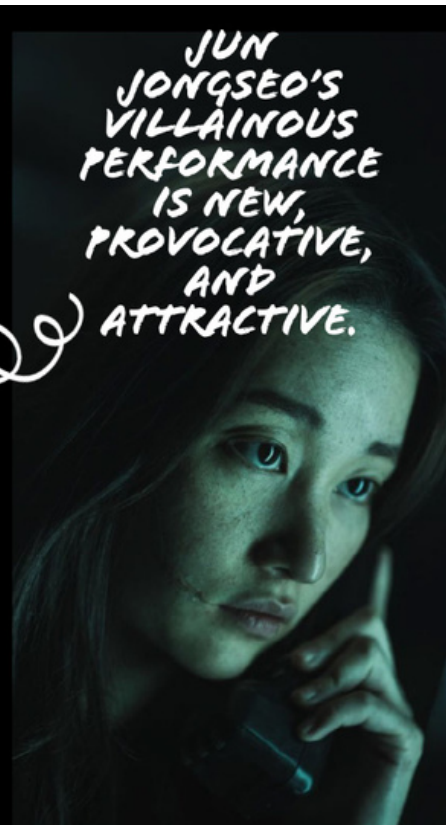
BURNING



Jun Jongseo's bold and blazing energy, discovered in her debut film, explodes in her second starring film *The Call* (2020). In this time-slip thriller, where two young women living in the past and the present are connected by a phone, she created a female psychopathic serial killer character who deserves the top spot in the villain character genealogy in Korean cinema. After the murder instinct wakes up, the actor pulls off Youngsook proficiently with her expression, behavior, speech, and laughter, which show her crazy face, saying, "I feel like I'm born again." So far, we can say young Korean female actors have played villainous roles against their wills, but Jun Jongseo's villainous performance, which challenged the absolute villain character, is new, provocative, and attractive. That's why the younger generation, especially the female audience, who watched the movie released through Netflix, became enthusiastic about Jun Jongseo, who controlled characters without hesitation.



THE CALL



JUN JONGSEO'S VILLAINOUS PERFORMANCE IS NEW, PROVOCATIVE, AND ATTRACTIVE.

Jun Jongseo, who pioneered her own field with only two films, makes the Korean film industry both surprised and anticipated. She is crossing nationalities and genres of movies. First of all, she returned to romantic comedy in Korea. In the romantic comedy *Nothing Serious*, released in November 2021, Jun Jongseo lovingly shows the concerns about the lives and love of young women of her time. It's a great pleasure to meet Jun Jongseo who is smiling, crying, and loving somebody in the movie, which honestly depicts the MZ generation's romance view that hates loneliness but is afraid of parting.

Jun Jongseo's first leading role in Hollywood is also on standby. In the dreamy fantasy film *Mona Lisa and the Blood Moon*, directed by Ana Lily Amirpour, Jun plays a woman 'Mona Lisa' with super power, showing the image of an unprecedented 'superhero.' The film, starring Jun Jongseo and a Hollywood star Kate Hudson, was invited to the competitive section at the Venice Film Festival 2021. In addition, Jun Jongseo recently filmed the Korean version of *Money Heist*, the Netflix crime thriller series. Jun Jongseo will continue to run with her bold and mysterious charms without being bound by any categories. **by Jung Youmi**

Nothing Serious



THE FILM, STARRING JUN JONGSEO AND A HOLLYWOOD STAR KATE HUDSON WAS INVITED TO THE COMPETITIVE SECTION AT THE VENICE FILM FESTIVAL 2021.



Mona Lisa and the Blood Moon



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Jung Kooyoung